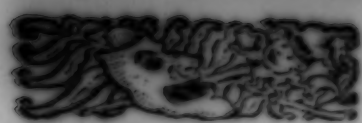
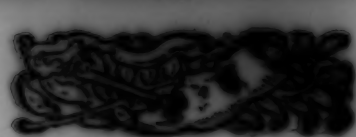


The Christmas Mirror will be Published To-morrow.



THE NEW YORK



DRAMATIC MIRROR.

VOL. XXIV., No. 624

NEW YORK: SATURDAY, DECEMBER 13, 1890.

PRICE TEN CENTS.

"TEN TIMES ONE IS TEN"

BY CHARLES BARNARD

There are two ways of doing business. One is to make some article people want, and to make it as cheaply as possible, to advertise it well and sell it to the first customer who appears. It is not important that the article be good of its kind. The thing to do is to sell it. Never mind the purchaser's opinion of the article after he has bought it. Sell. Make another and sell to another customer. The other way is to sell a good article at a fair price, and to please the buyer so that he will call again. The immediate profit is less by this method. The ultimate result of the business is far greater profit.

By the first method it is necessary to continually advertise, because the first buyers will never come back, and new buyers must continually be found or the business stops. By the other plan the business advertises itself, and continually grows larger.

In the old days, before the railroads, many of the taverns along the post-roads had this curious legend over their doors: "Entertainment for man and beast." A theatre is a shop for the sale of entertainment. A theatrical performance is often called "an entertainment." It is queer how the meaning of words change. The traveler who pulled up at the old wayside inns, looked for something very different from the entertainment afforded by a theatre. It is doubtful if his weary beast had a single idea above oats and hay for his entertainment.

A theatre is practically a shop for the sale of literary work—a play. Like every shop it is operated upon one of these two methods. The management puts a play on the market. It may sell a poor article and make a good profit—just one night. To induce any one to come the second night it must advertise extensively, because the people who came the first night cannot be induced to come again. The management may put on a good show, send everybody home satisfied and feel pretty sure some of its patrons will come another night and bring their friends. It must, indeed, advertise, but the best advertisers are the people in the first audience.

This may sound a trifle elementary, but it is worthy of consideration by reason of certain events that have recently attracted attention among people interested in the success and prosperity of the theatre.

In every city there are a certain number of people who regularly attend the theatres. They buy tickets once a week or once a month pretty steadily through the season. Among them are the temporary dwellers in the hotels and other visitors. These people go, whether the plays be good or bad, but they form a very small class in the community—and cannot be depended upon to support a single theatre through the year even in our largest cities. These "first-nighters" and "regular playgoers" of the reporter are, moreover, critical, fault-finding, often woefully ignorant and usually hidebound in the traditions of the stage and are the last people in the world to welcome a literary novelty. Outside of this little class is a much greater class who do not attend regularly, but who attend when they feel sure that they will get their money's worth, when they think they shall be satisfied. They are friendly to the theatre, are easily pleased and charitable of defects. It is this class alone that supports the theatres. Outside of these two classes is a vast multitude, outnumbering them twenty to one, in some cities even a hundred to one, who never attend the theatre at all. It is not because they cannot buy seats. The majority of them are far better able to pay than the regular "first-nighters." These people simply will not go to the theatre.

Why?

If there is one instinct in the human mind more powerful than any other it is the sense of the dramatic. Every child at play is trying to gratify its love of the drama. Every girl's doll is a character in an unwritten play. The oldest poems and stories are dramas

and the finest literature is between the covers of a play-book. These non-attendants read plays; many of them see one or more plays every year—yet they never enter a theatre. Moreover, these people recognize that amusement and recreation are essential to mental and moral health. They read "recreation" aright when they say "our children must have recreation," must be made anew by amusements. In or near many churches is the "church parlor" for social meetings and amusements. Here young and old listen to recitations, dialogues, monologues and little plays and operas. Many church parlors are provided with stages and scenery, because, as a wise pastor said: "The young folks will see plays. Let us, therefore, provide good plays under our own guidance and in our own house or in our church homes. Better have a stage near the church than let our children go to the theatre."

Others are unwilling to go as far as this, and while not permitting amateur theatricals are willing to have recitations and readings that are essentially dramatic. The V. M. C. A., the Lyceum Lecture Courses, the rural social clubs and "home circles," welcome "Readers" who recite dramatic poems or stories, and even extracts from plays. Shakespeare Reading Clubs read plays aloud. Hundreds of church choirs give little operas, and even the great C. L. S. C. includes the study of dramatic literature in its course of readings.

These are some of the people who never, under any circumstances, visit the theatre.

About two years ago a young lady called upon the writer and asked to have a lecture she had prepared rewritten and made suitable for public recital. Her aim was to give the lecture at church entertainments. Having spent my youth in or near a New England meeting house, having been all my life closely connected with church-going people and knowing that the dramatic instinct is just as active among such people as in the most hardened playgoers (and ten times as fresh, natural and liberal), it seemed a good idea to turn the lecture into a little drama. With the young lady's consent the lecture was rewritten as a dramatic monologue in four acts with three leading characters. She took the leading part herself, assumed that the other characters were present in imagination on the stage and produced the lecture as a one-part play under the name of a monologue.

This comedy-lecture or lecture monologue has been given over six hundred times and is a very great financial success. It has been given in theatres; but is usually recited in churches, in Sunday-school rooms and parlors. The majority of the audiences do not go to the theatre. Many do not know they are seeing a play. Why, then, do they demand its performance every night? Because, in its way, it is a play. It satisfies their dramatic instincts and they can have a drama without a theatre. A year later the writer prepared another monologue that is distinctly a play and not a lecture at all. This, too, has been a success among non-attendants at the theatre. Once the writer witnessed a performance of this monologue before an audience largely composed of people who will not go to the theatre, and yet they were moved to tears and laughter by the skill of the actress (they didn't know she was an actress) who led them through the scenes of a dramatic story. Without scenery, curtain or footlights she gave them a play and they were pleased and satisfied.

Now, if these people will not or do not attend the theatre, it might be well to ask what is the matter with the theatre? The old tavern hung out its sign, "Entertainment for man and beast." May not these people see, or think they see, the same old sign on the theatre door?

There is the theatrical poster. They see it—they cannot help seeing it; and some posters to-day say in ways that he who cannot read may understand, "Entertainment for man and beast." We have just had an exhibition of posters that proved that the poster may be a work of art. Some of the posters on our walls to-day are fine examples of artistic printing—sure to attract all who see them to the theatre. There are others on walls and in windows that will attract beasts

if any such there be. How is it possible to convince the non-theatregoer that the theatres do not entertain beasts? The posters say so, and the non-attendant has not yet learned to discriminate between theatres and theatres.

Some months ago the writer had a long talk with a minister of the Methodist church. He was a scholar and an admirer of dramatic literature, and the friendly talk was upon the theatre as a power in the community. He had never seen the inside of a theatre. He was ready to listen to arguments in its favor, but he positively would not go to a theatre, nor permit his family to go. Why? "Because I see the posters." While certain pictures were displayed he classed all theatres as altogether bad. He said, in substance: "The theatre looks down, and not up, it appeals—well—the poster on the street is only the old tavern sign in new lettering."

There are people connected with the theatrical profession who cannot explain. The Old Homestead. It began with the "regular theatregoers." They would not fill six rows to-night. It is the non-theatregoer who fills the Academy. (How bright in the management to always say "Academy.") It is a good sign. The non-attendant is getting tired of his church parlor stage. He wants something better. The Old Homestead, like many another sweet and gracious play, is winning the man and he is coming, he and his wife and his boys and girls. It is this great and new class that is to turn in the great profits of future plays. No doubt the old tavern-keepers were just as willing to take money for the beast as for the man. In the box-office the man's money is, in the long run, worth a thousand cents on the dollar. The other money will not be worth one mill in five dollars. Financial success in the future will not be found by looking down, but by looking up. To paraphrase Hale's great world-stirring refrain, the theatre must "look up and not down," must "look forward and not back, look out and not in," and must "look ahead" to all good men and women. It must appeal, not to the "theatregoers," (they will come anyway) but to the vast multitude who do not now attend at all.

It is the old idea. "Ten times one is ten." No need to recite how that has succeeded. It is the "Ten times one is ten" method, it is the looking up and out and forward that will pay big profits in the future.

The people want plays, good, clean, sweet, wholesome, live, dramatic, human plays. Only in the theatre can they find them. The amateur stage is merely a school for something better. It is not that people are afraid to see a play. They are simply afraid that, if they go to the theatre, they may see or hear that which they will neither abide nor forgive. They are afraid of the posters and they do not discriminate between theatre and theatre, between play and play. They do not want oats and hay, no matter how artistically and tastefully served.

It is well to paper the dead walls. The regular theatregoer wouldn't know where to go, if it were not for the posters, but beware the pictures. It is well to advertise. Get in the "first night" by all means, but there's no money in his pocket for a long run. "The play's the thing." See to it that it is not "a thing made to sell." Like credit, dramatic success is a flower that blooms by faith in things. "Forced success," plays repeated for weeks at a loss just to enable the "Hustler" to point to "a long run in the city," senseless paragraphs in the papers inspired by a too brilliant imagination, clippings from press opinions that are not the writer's opinions, will never succeed with the new theatregoer. He don't believe it—that's all. When these tavern-sign things, posters and all, disappear he will venture nearer the box office window.

The theatre is an educator. It educates up or it educates down. The trouble just now is the box-office window is too small. It is no wonder the man inside never looks up or looks out. Would it not be a good idea for him to crawl out of the stuffy little place and get a whiff of pure air and take a look around on the big world of men and women? There are signs in the air that the non-theatregoer is coming to the box-office at last. Open the

window wide. Don't let him push his money into a hole. He isn't buying oats and hay. Give him light and air, that he may scan the box-sheet, for he wants seats for a theatre party, besides which the "society" parties of to-day will seem ridiculous.

NEXT WEEK:

A PLEA FOR FAIR.

BY BRANDER MATTHEWS.

THE BAKER MEMORIAL PORTRAIT.

Previously acknowledged.....	\$500.00
Mrs. Henry Laurent.....	1.00
Daisy Ramsden Warner.....	2.00
J. C. Callahan.....	2.00
Milton Nobles (times).....	7.00
Total.....	\$512.00

Subscriptions to the fund for the memorial portrait of the late Benjamin A. Baker continue to come in gradually, but not with the promptness that the object demands.

We hope that professionals, with the approach of the generous holiday season, will feel liberally inclined and join in paying this tribute of affection and respect to the memory of Uncle Ben.

The portrait would be an appropriate holiday gift to the Actors' Fund, and *The Mirror* confidently relies on the good-will of a sufficient number of the hundreds that called Mr. Baker their friend to make up the necessary amount before Christmas. There is still required \$120 to defray the cost of the picture and the handsome frame in which it will be enclosed.

Mrs. Baker has visited W. E. Marshall's studio several times in order to aid the artist with suggestions. She wrote *The Mirror* on Monday: "I have just returned from Mr. Marshall's and I am delighted with the portrait. I think when it is finished it will be perfect."

Mrs. Henry Laurent, writing from New Orleans, says: "Please accept this poor mite. I wish I could give a hundred times more. It was only lately that I learned with sorrow of Uncle Ben Baker's death. His kindness to me I shall never forget. When I was ill and deserted at the hospital, he visited me frequently with kind and cheering words to soothe my distress. A better Christian man never lived. To all those in trouble he was always ready with a kind and loving heart to give help and comfort." Are there not others like Mrs. Laurent who remember Uncle Ben's ministrations with gratitude?

Daisy Ramsden Warner and J. C. Callahan, of the Great Metropolis Company, both send two dollar subscriptions to the Fund this week.

From Austin, Texas, Milton Nobles, who is taking an earnest and practical interest in raising this subscription, sends this message:

"I enclose cheque for \$7, to be added to the Baker Memorial Portrait Fund. This represents the sum deducted to date from the salaries of members of my company for stage derelictions."

Will not other managers and stars follow Mr. Nobles' example? We believe that all actors who have suffered fines will feel grateful if their money reaches this destination.

GOING ABOARD FOR A PLAY.

Marguerite Fish, the clever soubrette, will sail for England to-day (Wednesday). Miss Fish told a *Mirror* representative that she had not been able to procure a suitable play in this country.

"I feel," she added, "that it is useless to attempt to star until the play is found. That is why I am going back to England, where I shall visit my mother, who has a lovely home in London."

"I shall probably play short engagements in Berlin and Vienna, and as soon as I can find the right play and a capable manager I shall return for a starring tour."

Miss Fish is a vivacious and versatile little bundle of talent. Her acting and singing are both artistic, and *The Mirror* hopes that she will soon succeed in her search for a play.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY
At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, \$5 per line for three months.
Two-line ("display") professional cards, \$5 for three months; \$5 for six months; \$5 for one year.
Manager's directory cards, \$5 per line for three months.
Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
Reading notices (marked "R") 50 cents per line.
Advertisements received until 10 A. M., Tuesday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION:

One year, \$5; six months, \$3; three months, \$2.50.
Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage prepaid.

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The Editor cannot undertake to return unsolicited manuscripts.

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NEW YORK • • DECEMBER 13, 1899

"The Mirror has the Largest Dramatic Circulation in America."

CURRENT AMUSEMENTS.

BOJOU THEATRE—A TEXAS STREET, 87 N.
CASINO—FOUR JONATHAN, 815 E. W.
FOURTEENTH ST. THEATRE—BLUE JEANS, 87 N.
FIFTH AVENUE THEATRE—MARGARET WALKER, 87 N.
GARDEN THEATRE—SUNSET AND THE DUEL, 87 N.
GRAND OPERA HOUSE—ADRIEN FINEY, 87 N.
H. E. JACOBI THEATRE—A BUNCH OF KEYS, 87 N.
HOSIER AND HALLS—VANDERBILT CARNIVAL, 87 N.
LYCEUM THEATRE—THE DUEL, 815 E. W.
MADISON SQ. THEATRE—A FAIR OF SEVERAL, 87 N.
NEW PARK—INTERNATIONAL VAUDEVILLE, 815 E. W.
PALMER'S THEATRE—THE MIDDLEMAN, 87 N.
PEOPLE'S THEATRE—COCA BOMBE, 87 N.
PROCESSION THEATRE—MOR AND MOR, 87 N.
SEAS THEATRE—THE DUEL, 87 N.
TONT PARK—THE DUEL, 87 N.
TONT PARK—THE DUEL, 87 N.

JUSTICE AT LAST.

AFTER years of patient effort the advocates of international copyright have succeeded in winning over Congress. Last week the copyright bill was passed by the House. It will meet with no serious opposition in the Senate, and the President's signature will then complete the act.

Tardy as is this recognition of the rights of authors to legal protection, it is cause for rejoicing that the stain on our national honor has been wiped out at last.

The law is of importance to the American stage, inasmuch as it will enable buyers of foreign published plays to maintain their rights, protect native authors and managers from the present unfair competition of operators in stolen works for which no payment is made, and enable our dramatists to prevent the unauthorized appropriation of their works in England and Australia, where they are now extensively pirated.

When the new law goes into effect American adapters of foreign works will have to make arrangements with the authors and pay for the privilege of adaptation, if they are able to secure it. The law is not retroactive, and the field for gratuitous research will be confined to the plays written and published abroad previously to its passage. The result of this restriction probably will be to broaden the market for native dramas.

But whether the copyright law will or will not prove permanently advantageous to our authors, publishers, printers and managers, it is immaterial in the main question involved. The law stands for honesty and square dealing. It is a just law, and justice is not to be tested by considerations of dollars and cents.

THE MIRROR has supported the present copyright movement from its inception, particularly with regard to its bearings on dramatic works. It is noteworthy that the present enactment is almost identical, so far as the section which relates to the protection of plays is concerned, with the terms of the bill which we were instrumental in getting introduced in the House of Representatives several years ago.

THEATRICAL GAMBLING.

IN the several weeks the pecuniary difficulties of the managerial firm doing business under the name of LOCKE AND DAVIS have been the subject of newspaper articles. Reports of rows with supernumeraries, unpaid salaries, worthless cheques, and the various other accompaniments of irresponsible theatrical management have made this concern unpleasantly conspicuous.

The climax in the ruination of one of their "enterprises" was reached when Mr. GILMORE notified LOCKE AND DAVIS that they would have to withdraw their production of *Nero* from the stage of Niblo's Garden for the reason that he could no longer tolerate their peculiar methods.

LOCKE AND DAVIS have shown themselves to be nothing better than theatrical gamblers. Without capital of their own—at least, without adequate capital—they undertook to make five ventures at the beginning of this season. They put the EMMA JUCH Opera company, Castles in the Air, and The Shatchen on the road, they produced the spectacular play *Nero* at Niblo's, and they contracted to supply attractions for HERMANN'S Theatre.

By dint of borrowing money right and left, drawing from the receipts of their other companies and securing advances from managers with whom the troupe was booked, they have schemed the JUCH company along until the present time. The Shatchen, after a checkered career, finally lost its star and collapsed, leaving actors, author and other too-confiding persons clamoring ineffectually for money due. *Nero*'s run has been attended with disgraceful incidents, many of which are fully known to the public. If the whole of the inside history of that production were written it would amaze all readers. The fiasco at HERMANN'S Theatre is still fresh in mind.

LOCKE AND DAVIS are types of so-called managers whose connection with the business of theatricals is demoralizing and dangerous. Their operations happen to be more extensive than most, and on that account they furnish a striking illustration of the far-reaching consequences of evil and disreputable theatrical gambling. That such men, pursuing such methods, find it not only possible but easy to impose upon actors and others is a reproach to the stage and a significant indication of the laxity and imprudence that prevail among the business men of the dramatic profession. Were reputable managers and actors cautious and careful there would be no room in the profession for adventurers with large schemes and small scruples, and there would be some protection against loss and disaster.

It is commonly said and believed that art has suffered from being commercialized. It is unquestionably true that with a few rare exceptions there is no art feeling among managers; no desire or ambition to do more with the stage than to use it for money-getting, and that alone; no aim beyond supplying the grade of entertainment for which there is the largest public; no disposition to maintain the credit of the drama by sacrificing a certain margin of profits and presenting performances as artistic as the better class of playgoers will patronize payingly. And yet, in this sordid era, when art is become a variable commodity to be degraded to the degree that pays best, we find the most disreputable methods employed in certain managerial circles, the most disgraceful schemes and discreditable speculations, hatched by notorious *chevaliers d'industrie*; and we observe with astonishment that they neither create surprise nor excite the indignation of the respectable business men whose tolerance enables them to prosecute their ends.

In brief, although dramatic art has come to be commercial, commercial principles do not go hand-in-hand with commercial art.

Does not this go to prove that the business of theatricals is soundest and safest when the money-changers sit without the portals of the temple and only the votaries and worshippers are allowed to serve at and approach the altar?

LOCKE AND DAVIS do not stand alone—they belong to a numerous class to whom the title of "manager" is erroneously applied. They are no worse than scores of other schemers, who risk pretty nearly everything—reputation, credit, the time and services of actors—on successful turns of the wheel. When they win they escape exposure, but their success is dishonorable, because it is secured under

false pretences, without the honest investment of capital and with no guarantee against a defeat whose brunt would have to be borne by innocent persons.

This is a very serious matter, and one that demands the gravest consideration from such managers and actors as are able to see beyond the immediate present, and who view their vocation with pride.

They cannot fail to see that the rapid growth of the evil must be checked or the whole theatrical fabric will sooner or later be destroyed. We do not wish to see the business side of theatricals degenerated to the place of a gigantic confidence game, but if the horde of adventurers and impecunious schemers is not repudiated and barred out it will complete the work of demoralization already begun.

We speak in the interests of the stage, which THE MIRROR represents. Personal considerations are not involved in a question of general professional policy, and we should be derelict in our duty did we not call attention to the violence that is being done to the integrity of this business, and utter a warning in season.

It is our earnest conviction that either co-operative or individual action is vitally essential to prevent the further spoliation of honest theatricals. Actors should not be tempted to engage, or reputable managers to do business with theatrical confidence men. That seems to be the only safeguard, and the profession should employ it without delay.

MODERN REALISM.

THE editor of the *Herald* notes the fact that rapid farce and coarse farce-comedy are wearing out, and asks what will replace it? He thinks that the tendency is less toward the romantic drama than toward modern realism.

"We find it hard to sympathize with Sylvia or Titania," he adds, "but we can weep and laugh with June in *Blue Jeans* or the maids in the Bavarian plays we see at Amberg's, for they are modern and human."

It is to be presumed that the editor of the *Herald* uses the plural personal pronoun in the editorial and not in the popular sense, and that he is speaking for himself. His sanity might be questioned, otherwise.

We are under the belief that to excite "sympathy" is neither the sole nor the highest object of a play. We do not think that *Macbeth*, *Louis XI.*, *The Lyons Mail*, *Dr. Jekyll* and *Mr. Hyde*, *Forget-Me-Not*, *Eugene Aram*, and many other plays of great and small degree, whose central characters are sinister personages, arouse popular "sympathy," but, when they are well acted they create popular applause. People do not weep and laugh with *Richard Third*, but nevertheless they find interest and profit in the exposition of the crookbacked monarch's monstrous hypocrisy and fierce ambition.

We do not desire that archaic plays shall take the place of the flippant trash whose reign is nearing its unregretted end, but we had as soon see its supremacy continue as the theatre given over to the vulgar common-places and monotinted pictures of the so-called "realist." Let us have productions of modern life, but let them be colored with the imagination of the artist and illuminated with the light of genius.

The examples cited in our quotation from the *Herald* are undoubtedly modern. But they are human only in the degree that they are true and of universal interest. Can it be said that the character of June in *Blue Jeans* departs from theatrical lines, or that the life of the Bavarian peasant, as exhibited at Amberg's, touches the sympathies of the New York public? Is it not in the one case conventional effectiveness and in the other curiosity that lends interest to the performance? Would people go to see June if it was not for the buzz-saw, and would anybody care about seeing the peasants if they were a familiar class?

The sort of "modern realism" which the editor of the *Herald* commends belongs to the region of the "city items" column and the dark-room of the amateur photographer.

MISS SELIGMAN may forfeit a profitable contract by refusing to play in *The Clemenceau Case* for Mr. Hill, but she will retain her own self-respect and the esteem of the public, which is worth a good deal more than the salary. It is fortuitous

that an actress of Miss Seligman's standing and prominence should draw this line now, since it shows the public that there are women on the stage who will not prostitute their talents for gain.

PERSONAL.

FITCH.—Clyde Fitch has sold the Boston rights of a one-act comedy, entitled *Betty's Finish*, to the Boston Museum. It will be produced on the 20th inst. This piece was bought by Rosina Vokes last Spring. As she was unable to produce it this season the author bought it back and disposed of it to Manager Field.

CLAYTON.—Smith Clayton, dramatic critic of the *Atlanta Journal*, writes: "I read THE MIRROR regularly and look upon it as the best dramatic paper in the country and the highest authority on the opera and drama in the land."

BERKLEY.—Olive Berkley closed her successful Australian tour in Little Lord Fauntleroy at Hobart, Tasmania, and arrived at Honolulu on Nov. 13, where she will remain until Dec. 15, when she is to sail for New York. During her sojourn in Honolulu, Olive is appearing in *Little Lord Fauntleroy*, *The Burglar*, and *Nan-the-Good-for-Nothing*. Her support is made up of local talent, and her mother, Louise M. Berkley, is attending to the stage management.

LEE.—The Gate City Guards of Atlanta gave a banquet and reception to Amy Lee a few nights ago. Miss Lee is an honorary member of the organization.

STEVENS.—Edwin Stevens has signed for two years more at the Casino. He is happy over it.

PASTOR.—Tony Pastor has written a letter to the Fire Commissioners in which he claims that if the law against overcrowding has been violated at his theatre it has been done contrary to his orders, and he pledges himself to personally supervise the sale of admissions hereafter. In view of this pledge it is not unlikely that the Board will accept payment of the penalty, fifty dollars, for the first violation, and remit subsequent fines.

CHEATHAM.—Kittie Cheatham, assisted by Mrs. Cheatham, gave an informal afternoon tea party last Thursday afternoon, at her apartments on East Twenty-second street. Many well-known professionals were present.

BLAINE.—Mrs. James G. Blaine, Jr., has been confined to her bed again, this time by reason of a severe cold contracted during the recent inclement weather.

GRANGER.—The New Orleans critics speak in laudatory terms of Maude Granger's acting in *Inherited*.

PIERCE.—Abbie Pierce, of the Woman Against Woman company, had the misfortune to break a leg at Allentown, Pa., last week. She has been taken to Wilmington, Del., where she will remain with friends until she has sufficiently recovered to resume acting.

POTTER.—Jennie O'Neill Potter, the niece of James O'Neill, is to make her professional debut in Mrs. Hewitt's one-act play, *A Woman*, which is to be produced at an author's matinee next Thursday. Miss Potter has won considerable reputation as a reader of Western dialect stories, and her friends are confident of her histrionic success.

LLOYD.—Marie Lloyd is to sail for England next Saturday on the *Avonia*. Her return is necessitated by various engagements she is under contract to fill in London during the Christmas holidays. Miss Lloyd expects to be with us again next June.

LEMOYNE.—The report that W. J. Lemoine contemplates leaving Daniel Frohman's stock company is denied at the Lyceum Theatre.

DUNLEVY.—Manager Dunlevy, of the new Park Theatre, is ill with pneumonia.

HERNDON.—Agnes Herndon will shortly resume her tour in *La Belle Marie*, probably under her own management.

STRAUSS.—Edvard Strauss and most of the members of his orchestra sailed for Germany last Saturday on the *Herra*.

HAYMAN.—Al Hayman sailed for Europe on Saturday last on the *Etruria*. One of the objects of his visit is to see Bronson Howard about a new comedy that playwright has under way.

AYRES.—Alfred Ayres, the well-known orthoepist, has been retained by Messrs. Funk and Wagnalls to assist in editing their new "Standard Dictionary of the English Language" which is now in preparation. Mr. Ayres is an acknowledged authority on the English language, and his weekly articles in the *New York Times* on "English Words Often Mispronounced" is widely and carefully read by all who seek to improve themselves in their vernacular.

JARBOE.—The profession has just received an acquisition in the person of Minnie Jarboe, the daughter of a well known family in Baltimore. She joined M. A. Scanlan's forces last week in Ohio. The new recruit is said to possess personal charms, an excellent voice and great enthusiasm.

THE USHER.



Read how she came. The lady, call him, Usher.
LAWSON'S LITHO.

The Christmas Mirror will be published to-morrow (Thursday).

In the judgment of those that have had an opportunity to examine the advance sheets the promise that it would excel our preceding holiday numbers has been fulfilled.

Three features, I think, will strike the reader's eye immediately—the number and excellence of the illustrations, the unusually large size of the publication, and the new and sumptuous typographical arrangement.

Almost every page bears illustrations, portraits or artistic embellishments; there are, all told, sixty-four pages, each 11½ by 16½ inches in size, a complete copy representing a total area of 11,724 square inches of paper; the large, clear type used produces an effect of elegance and luxuriousness never surpassed in a Christmas annual.

If the purchaser of the Christmas Mirror does not appreciate the fact that he is getting a good deal more than the usual return for a twenty-five cents investment, I shall be somewhat surprised.

A more or less well-known firm boast that they employ more people than any other managers in the country. It might be added, with equal truth, that they pay fewer salaries.

The stage is to be spared the burden of carrying Eva Hamilton. She has gone to her country home with the avowed intention of stopping there.

The Boston beanlet that furnishes theatrical gas to the *Sax* says that Mr. Kendal's letter to the *London Era*, denying the report that on the first night of *The Squire* at the Fifth Avenue, Mr. Barnes was not allowed to take a call, is a "flat denial of the truth." As a matter of fact, Mr. Barnes was not restrained, nor were there any audible hisses from the audience. The beanlet may have hissed, but nobody heard him. Anyway, he doesn't count.

Mrs. Kendal, by the way, has been elected an honorary member of the Goethe Society. She is the first woman upon whom that distinction has been conferred.

Ella Wheeler Wilcox thinks that Dr. Bill is more immoral than The Clemenceau Case.

Mrs. Wilcox puzzles her readers, however, by saying almost in the same breath that she "would place 'The Kreutzer Sonata' in the hands of every youth in the world and bid him read it carefully and find the great, solemn lesson contained in its morbid pages."

Mrs. Wilcox does not make the same allowance for youthful tendencies that Daudet did when he dedicated "Sappho" to his sons, to be read when they attained their majority.

She thinks that the hardened adult will be harmed by witnessing Dr. Bill's troubled honeymoon, but the innocent youngster will derive moral nourishment from the fetid pages of the book that Tolstoi wrote years ago in a fit of pessimistic madness and that to-day he says that he is heartily ashamed of.

Mrs. James G. Blaine, Jr., still incapacitated from carrying out her cherished hope of becoming an actress, is turning her thoughts into literary channels.

She has agreed to write a number of articles for print, and if the experiment proves successful she will convert her invalid's room into a busy literary workshop.

If Mrs. Blaine writes as brightly and entertainingly as she talks she will find plenty of encouragement in her new undertaking.

I am happy to be able to chronicle the fact that W. C. Tirrell's "New York Comedy Company" has come to grief.

The wreck happened last week at Monticello, Ill. The business manager skipped, leaving only his bill-trunk behind, and the company speedily vanished from view.

This fellow Tirrell is the pirate whose appearance in Brady and Garwood's house, at Grand Rapids, Tim Muecke exposed some time ago.

The more pirates that meet disaster, the better.

RECORD OF THE UNION SQUARE.

The record of the old Union Square Theatre, Mr. A. M. Palmer has had in course of collection for a long time, is nearly ready to be given over to the reader. The handsomely bound volumes, somewhat larger than folio size, will contain the playbills, press criticisms, scenes from the plays, photographs of actors, authors, and others concerned, and their autographs in their own handwriting.

It will be readily seen that this is an invaluable fund of information and reminiscence. All the material is infallibly the best preserved, and only the single copy will exist. It will include a detailed history of the theatre, written by Mr. Palmer. An illustrated history written thus by the participants must have a peculiar value, given as it does the body and spirit of the times.

The autographic annals of any ten years of any leading house would be prized. The minuteness of it would not be easily possible for a published book, but here the aim is to put no one of the six hundred or more actors that appeared at the Union Square Theatre, even if their connection with it were but casual. The photographs, at least, of every one is desired. Peculiar difficulties have been encountered in getting them. Some well-known people have never had a picture taken, strange as it may seem. Others have no photographs at hand, and the negatives have been destroyed. There is delay of various kinds.

Photographs of the following actors are lacking: Mrs. H. T. Allen, Courtney Barnes, Charlotte Cone, J. H. Cummings, W. D. Chaffin, Fred. Chippendale, G. J. Connor, Dora Connor, Bella Cuthbert, H. B. Coulter, Harry Dufield, Hughey Dougherty, George Griffiths, George Gaston, Nellie Gordon, Clarence Heritage, W. A. Hudson, John Irwin, J. H. Jones, Frank Lane, Nellie Lackelle, W. J. Leonard, W. H. Mertens, Carrie McHenry, H. B. Mahn, Brevet Ryan, Russell Bassett, Harry Rich, A. H. Stuart, J. G. Sullivan, I. B. Studley and R. E. Woolf.

Mr. Palmer would like to be put in the way of getting them. If the holder is unwilling to part with them, a copy may be made, if sent. Any one that can be of assistance in the matter will find their courtesy appreciated, by addressing W. T. Price, Madison Square Theatre, who has the matter in charge.

The addresses and photographs of the following are also desired: J. M. Atwood, T. Atkins, Edward Aicken, George Allen, Anna Brown, Hattie Boyd, Emma Burgess, William Calder, Estelle Clayton, Mrs. Charles, Irene Curtis, T. Cathcart, Cora Casseday, Mrs. Cameron, Miss D'Arvint, Lizzie Hunt, Andrew Metzger, E. R. Morse, G. B. Snyder and Mrs. Wilde.

The addresses only of the following (their photographs being in) are sought: Nettie Abbott, Eva Glenn Barker, Mary Carey, Fanny Foster, Julia Henderson, Nellie Morant, Meiggs Sisters, Lulu Prior, and Miss Van Dyke.

There are a few others, whose names are not included here, who on seeing this will facilitate the completion of the record by forwarding the material that they have prepared.

MASONIC ENTERTAINMENT.

A most enjoyable programme was offered last Wednesday evening at the entertainment given by Continental Lodge, No. 257, F. and A. M., at the commandery room of Masonic Hall, New York.

The programme was opened with selections by Mr. Juan Alzamora. Miss Constance Spier, the pianist, was heard to advantage in Grieg's "Berceuse" and "Danse Caprice." Miss Hattie Crabtree proved herself a competent soprano in a song called "The Request" by Dr. Walton, who acted as her accompanist.

Prof. David Bimberg, the violinist, charmed everybody with his own "Caprice de Concert," and Miss Fannie, D. Hall who is gifted with an excellent soprano voice, sang Robyn's "Answer." Harry Pepper, the well-known tenor, offered "Love's Proving" and "Sally in Our Alley."

Mrs. J. Baran gave an artistic recitation called "Mozart." Signor Farini was heard in a baritone solo from Verdi's "Cavatina and Cabaletta," while Miss Cecilia Pollock was equally effective in "The Bedouin's Love Song."

William H. Reiger made a great hit with several tenor solos, notably in his own song of "Adora." Addie Cora Reed, like the rest of her sister artists, was handed a sumptuous bouquet by Col. Ehlers after her soprano solo, which was charmingly rendered. Mr. Henry Fumman sang Sullivan's "Distant Shore," and Mr. George C. Robinson concluded the programme with the quarrel scene from Julius Caesar.

A banquet followed, and the evening was brought to a close with a delightful reception, affording ample opportunity for those who desired to dance.

The executive committee consisted of Edward M. L. Ehlers, chairman; William H. Johnson and Lester S. Gurney.

CLYDE FITCH'S FREDERIC LEMAITRE.

Frederic Lemaître, by Clyde Fitch, the author of *Beau Brummel*, received its first representation in Boston during the engagement of Rosina Vokes and her company. The success which attended it was of the most flattering kind. Despite such rival attractions as Booth and Barrett in *Julius Caesar* a first night at the Park Theatre, a concert by Adamowski, the pet musician of the "smartest" set in Boston and several strong bills at other places of amusement, the Tremont Theatre was full, and many of the most prominent people were present.

The new play, although only a comedy of one act, was looked forward to with much interest in Boston. The success of the young author's first play and the subsequent attempt to despoil him of the distinction of having written it, so ill-advisedly made by Mr. Mansfield and some critics who seem warm partisans of that actor, combined to arouse a desire to see the piece which might prove the best refutation of such a charge.

Mr. Fitch, with the serenity of conscious rectitude, forebore to rush into print with indignant denial of this very irritating assertion, feeling himself that other plays from him of the same excellent force as *Beau Brummel*, would be the most convincing argument of his authorship of that work.

The result seems to have amply justified the dignity of such reticence. Frederic Lemaître is described as a dainty comedy, full of the most delicate sentiment and cast in a form of the highest literary workmanship. It is an addition to dramatic literature and evinces the nicest appreciation of the character of works for the stage. The play is not only Mr. Fitch's—though why shouldn't Felix Morris claim it after two months—but he designed the costumes and suggested the use of a refrain which occurred at times as a musical auxiliary to the text and a tonic.

The story is simple. Mr. Fitch has again selected an historic personage as the figure on which the action turns. Frederic Lemaître, the famous French actor of the earlier half of the century, is represented as having touched the susceptible heart of a pretty, guileless little milliner, who watches him breathlessly on the stage, sends him offerings of flowers as a daily tribute to his genius, and finally becomes inflamed with a desire to adopt his vocation. She will be an actress!

With the fearlessness of simplicity Madeleine repairs to the apartment of Monsieur Lemaître. Her flowers are on his table, but he has not returned from rehearsal. Pierre, the actor's servant, entertains the naïve little milliner, who is as artless as her costume, with laudations of his great master.

Lemaître enters in a storm of petulance. He has received one recall less than usual, and he writhes under the affront. He vents his spleen on the faithful Pierre. Then Madeleine flutters advances and timidly makes known her desire. The prettiness of the milliner leads him to hope she may have some ability. He tests her by suggesting an improvisation. She is to come home, a charming wife, to the supper of her wedding anniversary. Her husband is not back, and she puts the cake, bought in honor of the great feast, on the table and looks to her infant. But here is a letter. What! He has gone! gone forever with the flower girl!

Madeleine does improvise upon this theme to Lemaître's despair and the enjoyment of the audience. He must teach her her eminent irremediable unfitness for the stage. He will take the same theme and act. He does, and the little milliner is disillusioned. Then Lemaître would fain retain the charming girl and teach her a page from *Love's misalliance*.

But no! Madeleine will return to her lover! She has only cared for Lemaître, the actor. And as she withdraws abashed, he strews her pathway with flowers and remains alone.

Voula tout! But the subtle suggestion of feeling, the portrayal of character, the interest woven around the slight action and the finish of the lines, with here and there the quick sting of a cynical thought, are said to be admirable.

Boston is not prone to sudden enthusiasms and is believed to have a conscious pride in its ability to remain coldly critical till fairly conquered. Possibly the audience felt that prompt acceptance of such work was the best proof of its superiority, for it accepted it with enthusiastic warmth and ecstacy.

Felix Morris was recalled, and Miss Bancker and Mr. Gottschalk, but the audience insisted on the author's acknowledging such generous plaudits of his work and twice the slender young playwright came before the footlights and bowed his thanks.

The Boston press the next morning sounded a chord of eulogy in unison. To Mr. Fitch's work was accorded the frankest, warmest praise. It was like restoring to his brow the laurels which ungenerous hands had sought to pluck from it.

The author occupied a box with a number of friends, including his charming mother, a well-known figure in Boston society, Mrs. Louise Chandler Moulton, Dr. Chadwick, T. R. Sullivan, the writer, and Arthur Pickering. It was a happy night for him.

GOSSIP OF THE TOWN.

William F. Howells is gratified with the reception accorded to his new play, *The Squire*. This work and *The Graduate* will constitute Mr. Howells's repertoire in his Southern tour. New scenery is being painted for this play.

George F. Howells has returned to town delighted with the success with which his wife's new play *The Witch* is meeting everywhere.

Alexander Graham will play in Plainfield, N. J. Christmas Day.

F. H. Kinnear, the architect of Harrigan's new theatre, expects to have the building completed and ready for the opening on December 22. The theatre will be inaugurated with a new play by Mr. Harrigan.

A box set belonging to George F. Hasbrouck, the treasurer of the Fair Rebel company, was broken into at the Union Depot at Chicago on the night of November 25, and all its contents, which consisted of personal wardrobe, were stolen, with the exception of a bathing suit and two white shirts. Mr. Hasbrouck is glad that the bathing suit was left, but he will take steps to recover damages.

Harry Tennyson has closed his season with the Dear Little Shamrock company.

The Fair Rebel company will be off the week before Christmas, resuming its tour at Baltimore on the 2nd inst. Christmas week will be spent at the Holiday Street Theatre.

Cavendish Gorham has been specially engaged as leading man for E. A. McDowell's company. He left last week to join the company in Manitoba. After the season in the *Saskatchewan*, the company, which is reported to have met with success, will go to the West Indies.

R. E. Johnston has booked Ovide Musin, the violinist, and his concert company up to June 11. The tour, which started at New York, will extend to the Pacific coast, and include the principal cities of the country.

Leo Goldmark, of New York, has been appointed by the Society of German Dramatic Authors and Composers of Germany as their legal and business representative in the United States.

Walter Hale has been engaged by Fanny Davenport for the production of *Cleopatra*.

Perry Pilsbry is to be starred in *Yankee Notions*, under the management of P. S. Mattox and M. I. Kellogg. The tour is to open on Jan. 1, 1904.

Lillian Harter has closed her engagement with the Irishman's Love company. She is now playing Nan with the Struck Gas company.

Miss McGinty played a profitable engagement at the Walnut Street Theatre, Philadelphia, last week. Manager John H. Russell, who has been with the company all through its Western tour, has left the future management of Miss McGinty to competent lieutenants. The cast besides Fay Templeton now includes Sidney Drew, John W. Ransome, William F. Mack, Dan Daly, Charles D. Seaman, Joseph Jackson, Jennie Satterlee, Josie Sadler, Tom Hanlon, Nina Heywood, Fanny Johnstone, Katie Allen and Addie Walton. The members of the executive staff are Sam Harrison, manager; W. S. Mullaly, musical director; Albert Riddle, business manager; and Max Freeman, stage director.

A THEATRICAL PARTY, composed of three hundred members of the Steeple Association, attended the performance of *Only a Farmer's Daughter* at the Windsor last Friday night.

ELLEGANT souvenirs, consisting of pretty little bronze plaques with a bas-relief of Neil Burgess, and a copy of a waltz played during the performance, were presented to the audience at the Union Square Theatre on last Tuesday night.

OSCAR HAMMERSTEIN has given up his idea of building the Murray Hill Theatre on Forty-second Street, between Sixth Avenue and Broadway. He gives as his reasons his strained relations with the Building and Fire Departments, and the work attendant in managing his two theatres in Harlem. Mr. Hammerstein has been sued by both Chief Bonner and Superintendent Brady for alleged libel in statements made by him regarding his recent difficulties in procuring a license for the Columbus Theatre.

J. H. MARK, the well-known theatrical manager, has become insane. He will be placed, probably, in the Middletoan Insane Asylum. The malady is attributed to the results of a carriage accident last summer.

The Kendals closed their engagement at the Fifth Avenue Theatre on last Saturday night in *The Ironmaster*. Mr. Kendal made a little speech, in which he thanked Manager Frohman for his efforts, and complimented him on his managerial ability. He also said that he and Mrs. Kendal would return to New York in April.

ALEXANDER BARK, a young actor playing in Daly's Company, was found aimlessly wandering about Broadway on last Saturday night. He was arrested and sent to the Insane Pavilion at Bellevue Hospital. He will probably recover.

AT THE THEATRES.

FIFTH AVENUE.—*JEANNE D'ARC*.

At the Fifth Avenue, with Margaret Mather playing the title role, Mr. Young's adaptation of this same *Jeanne d'Arc* is a stupid performance.

An inefficient "star," surrounded with a poor company, could not interest a large but not particularly critical first night audience, although the scenic adjuncts were imposing and the production pretensions. At any rate, many persons preferred to depart from the theatre at the close of the fourth act and leave the trial and execution of the warlike virgin to their more patient fellow-auditors. Even the claque which indulged in noisy demonstrations earlier in the evening wearied of their task before this point was reached. Altogether, the event for which much had been promised turned out to be a very disappointing and dispiriting affair.

M. Barbier's exposition of the theme is not marked so much by force as by artifice. He has followed the traditional account of Jeanne's career very closely, making little attempt to depart from the admitted fact and fiction with which history preserves it. He cannot be said to have composed a play in the technical sense of that term, for there is no plot worth mentioning, little coherence in the action, and less compactness in the incidents and the characters that form the accessories to Jeanne's impelling visions and deeds of derring do. True, the playwright has introduced a slender love interest in the first act, in order that the heroine's obedience to the heavenly command may possess a stronger element of personal sacrifice, but once away from the peasant home at Domremy, all thought of the rustic lover Thibault is lost, and she prosecutes her patriotic mission complacently. We see Jeanne rousing the lascivious court of the Dauphin at Chinon to action; we see her fighting and conquering the English at Orléans; we see her thrilling with joy at the coronation of Charles in the Cathedral of Rheims, and then we see her sentenced to death and burned at the stake.

The pictorial progression is ingenious and visually impressive. In spite of two or three scenes that display subtlety and power—chief among which are Jeanne's rejection of her lover and her conversion of the Dauphin's mistress—the piece, when all is said and done, is little more than a series of striking tableaux vivants, vigorously conceived, but depending more upon the stage manager than the talents of the majority of those comprising the cast.

The text, what there is of it, is vastly superior to that of most pieces in which the spectacular element predominates. There are several excellent declamatory speeches assigned to the heroine that might be made effective by intelligent delivery, and one speech placed in the mouth of the awakening Charles that is remarkable for virile thought, vivid imagery and dramatic expression. Mr. Young has performed his task admirably. In Englishing the work he has displayed good taste and considerable poetic feeling. That emphasis was not given to these qualities was the fault of the interpreters.

Jeanne in this piece is a much more pleasing personage than La Pucelle of Shakespeare's First Part of King Henry VI. Even the Bard was not beyond the reach of insular prejudice, and the Maid of Orleans as he pictured her was a creature in league with fiends—not angels—who to escape the fatal consequences of her hellish alliance pleaded prospective maternity, and named half a dozen princely personages as the probable parent of her unborn child. M. Barbier's version is decidedly more pleasant; it better conforms to our traditional notions to continue to regard Jeanne as a chaste and inspired martyr.

Of Miss Mather's conception and performance of the character we regret our inability to speak in other terms than those of censure. A more unintelligent personation of a perfectly lucid role it has not often been our lot to witness. Nothing could be worse than her reading, and when it is considered that Jeanne is, beyond all else, an elocutionary part, the actress' unfitness to interpret it satisfactorily will be understood. Her trances and visions were not those of a devout nature fixed by spiritual revelations and transfigured with resolute fervor. She only whined and gurgled and displayed a species of hysteria. And when Jeanne entered upon her leadership, there was neither the dignity of a supernatural commission in her bearing nor the indication of a divine conviction. She was merely insignificant.

There was an impressionism in her delivery of the fiery speech that was the torch that rekindled the Dauphin's ambition and patriotism. There was no ring to the battle-cry with which she flung herself upon the bows and culverins of the English army. It was all cheap and weak.

Miss Mather's elocution is of that school which leading actresses in small tragedy companies, traveling along the theatrical outskirts, affected in years gone by. It does not seem to be directed by mind; it appears to have its origin in the mimetic faculty of the pol-parrot. Rant, artificiality, incapacity to understand the thoughts represented by the words she utters—these are some of the egregious faults in Miss Mather's reading. It is scarcely credible that an actress can come before a fairly intelligent audience and exhibit such an apparent lack of study and serious mental preparation. Mere sound is not sense, and mere articulation is not histrionism.

Nor is Miss Mather physically suited to this role. Jeanne is generally represented by painters (who have cultivated their natural intelligence by study, practice and the development of artistic feeling) as a slip of a girl, whose beauty is of the lissome, virginal order. If Miss Mather would take the trouble to inspect Jules Le Breton's noble picture at the Metropolitan Museum and then compare it with her make-up for Jeanne, she would possibly appreciate the difference. The short, mature Jeanne at the Fifth Avenue, displaying the old tricks of the theatrical trade did not suggest the fifteen years' old girl, who heard the heavenly voices calling her to fight for the Dauphin. And in her armor she walked with the mincing step of a shop girl, and gave no outward suggestion of the lion heart beneath the curved steel breast-plate.

Mr. Malone was equally unsuccessful in impersonating the Dauphin. To a slouching gait he adds a querulous utterance that was painful to hear. Mr. Malone has had the advantage of playing with several famous tragedians. He has evidently neglected to make good use of his opportunities for absorption.

Mr. Kyle was a complacent De Thouars. Mr. Walton was dramatic as a brutal British man-at-arms. Miss Porteous was more remarkable for her rotundity than anything else as Lois.

Mr. Skinner, who cleverly doubled Thibault and La Hire, was the most commendable participant in the performance. His reading was not correct always, but his two impersonations were at least sharply defined and carefully developed.

Miss Bradley played Iselt, the King's favorite, with occasional gleams of genuine passion and sundry bits of clever by-play. Misses Seigman and Gordon were the singing saints. If there be many such in the realms of light it will be an extremely attractive place. One of these heavenly ladies delicately suggested that vanity is not entirely confined to those of earth—a large diamond sparkled on her finger.

The rest of the cast do not call for individual mention. The scenery, painted by Merry and Emens, is effective, and so are the costumes by Hawthorne and Eaves. The Fifth Avenue stage is too small to set off the spectacular features as advantageously as might be wished. The supernumeraries were not numerous, but they were well drilled. Gomod's much extolled music for this piece was played and sung during the representation. It is both dreary and reminiscent.

STANDARD.—*SHIP AHOY*.

Comic Opera in three acts. Directed by H. Grattan Donnelly. Music by Fred. Miller, Jr. Produced Dec. 5.

Commodore Columbus Cook, Edward M. Favor
Colonel Mapleson Mulberry, Tom Ricketts
Lieutenant Lollypop, Walter H. Ford
Ensign Toddlers, Newton Brown, Jr.
Barnacle Buff, Charles W. Allison
Simpson Christy, E. Schnitz Edwards
Captain of the Marines, Dora Webb
Lieutenant of the Marines, Ida Marsh
Midshipman, May Ford
Mile, Auburn Ernani, Bertha Ricci
Mile, Georgia Carolina, Edith Sinclair
Mile, Lulu Lulla, Carrie Tutten

On Monday night was presented, for the first time in New York, an opera of comic character called *Ship Ahoy*, the joint work of H. Grattan Donnelly, of Philadelphia, and Frederick Miller, Jr., an ambitious and promising native musician.

The work is claimed on the programme to be an original American opera, but the piece is somewhat difficult to classify. It is not comic opera as understood at the present day, that is, opera having a comedy plot, musically treated, but is rather a burlesque in style. The libretto is replete with puns and jokes, some of which are neat, clever and have pointed topical allusions, while others are drawn from venerable fountains of humor.

Musically considered, the piece may be expected to attain popularity, as it is the vehicle for a number of catchy melodies. Some of the most popular composers of the day have been thus laid under contribution, and many of the airs are taken from such sources as Tom Moore, Dibdin and other ballads that are old enough to be in effect new to the present generation. The resemblance of the Commodore's song on the deck of the U. S. S.

Cuckoo, to the "Ruler of the Queen's Navy" in *Pinafore*, suggests the idea that Sullivan's opera may probably have inspired the main idea of the piece. Fatintza was also recognizable as the source of some of the airs.

From first to last the musical numbers gave evidence of an excellent taste in their selection, and several of the most taking airs were enthusiastically encored. One of these in the first act, "We gaze day by day on the deep-ocean's foam," was remarkably pretty. The orchestration was excellent, but the chorus in some parts had a tendency to noisiness.

The plot is in accordance with the popular taste for absurdity. It introduces the spectator to an entire opera troupe shipwrecked on a desert island in the tropics. The threadbare manager and his property man try to rule the feminine members of the troupe as if they were still within the jurisdiction of the theatre, but the principals defy him and the ladies of the ballet set up a republic of their own. After a year's delay they are rescued by a government cruiser.

The second act takes place upon the deck of the *Cuckoo*, which is run by the colonel after the manner of a land-lubber.

The third act is laid at the Hotel at Old Point Comfort, where a fête is given in honor of the return of the ladies.

The costumes of the chorus were very pretty, and the third scene, with the White Squadron sailing into Chesapeake Bay, was much admired.

Edward M. Favor played the Commodore with effective humor and artistic feeling. Tom Ricketts personated the manager, Colonel Mulberry, with amusing vivacity, although there was undue tendency to farcical exaggeration. His topical song "Did It Ever Occur to You" was much applauded.

Walter H. Ford, as Lieutenant Lollypop, was entirely satisfactory, both in his singing and acting. Newton Brown, Jr., was also very bright and pleasing as Ensign Toddlers.

Charles W. Allison imparted to Barnacle Buff, Boatswain of the *Cuckoo*, a distinctively marine savor. E. Schnitz Edwards acted Simpson Christy, the shipwrecked property man, with inartistic exaggeration.

Dora Webb as Captain and Ida Marsh as Lieutenant of the Marines led a capital ballet mach with skill and animation. May Ford, as a midshipman with little to do, did that little gracefully.

Bertha Ricci assumed the role of Ernani, the prima donna, with customary efficiency, and Edith Sinclair was also seen to advantage as the contralto, Carolina. Both ladies were in excellent voice.

Carrie Tutten acted the part of the son-brette, Lulla, very pleasingly, although her voice is unrefined in timbre.

The scenery of the first act was disappointing. A great opportunity for a romantic scene was entirely missed.

GRAND.—*KATE*.

A comedy drama in four acts. By James C. Roach. Produced Dec. 5.

Kate Desmond, Annie Pixley
Major Randall, Joseph Brennan
Jack Randall, John T. Burke
Richard Craven, Charles C. Brandt
Corporal Crabtree, M. C. Daly
Sergeant O'Tool, Ben. F. Grinnell
Mrs. Craven, Fanny Barry Sprague
Mrs. Lawson, Annie Douglas

Annie Pixley, who is now in the second week of her engagement at the Grand Opera House, brought out her new play called *Kate* last Monday evening for the first time in New York.

The piece is from the pen of James C. Roach, and is designated on the bill as a romance of the war. It cannot be concealed that if it be a romance at all, it is constructed on a very stogy pattern.

The stage villain looms up in the first act in the personage of Richard Craven, who, having committed a forgery to raise funds, succeeds in fastening the crime on his cousin, Jack Randall. Like all well-regulated stage heroes, Jack makes no effort to prove his innocence, but straightaway enlists in the Union forces.

His sweetheart, Kate Desmond, spends several acts searching for him, being connected in some preposterous manner with the ambulance corps. One of her chief functions apparently consisted in breaking out with a vocal selection on the slightest provocation. Incidentally Kate saves Jack from a court-martial by assuming his duties as sentinel, when she finds him fast asleep at his post. Kate does not know that it is Jack, nor that he has been drugged by the villain, but she has gathered all the criminal evidence she requires when the fourth act comes around. Richard Craven is, of course, duly exposed, while Kate and Jack are joined in matrimonial harness.

Annie Pixley, who personated the character of Kate, has grown a trifle too stout for juvenile roles, but has lost none of her temperamental vivacity. Nor has she dropped her peculiar sing-song delivery. However, she pleased the audience immensely despite this inartistic mannerism, and her songs, although some of them were decidedly venerable, were received with salvos of applause. Al-

together, Miss Pixley is a very popular star, and has the exceptional talent of entertaining the average audience in everything she does, says, or sings.

Joseph Brennan was rather conventional as Major Randall, while John T. Burke looked soldierly as Jack Randall, and seemed to meet the requirements of the part in most other respects.

Charles C. Brandt made Richard Craven a very sneaky villain. After the first act he came on with a full beard, and looked for all the world like Mayor Grant.

The Corporal Crabtree of M. C. Daly was bluff and bearish to the point of burlesque, while the Sergeant O'Tool of Ben F. Grinnell was a very amusing character sketch.

Fanny Barry Sprague made the most of the thankless role of Mrs. Craven, and Annie Douglas also proved efficient as Mrs. Lawson.

Master James Simpson was quite droll as the Drummer Boy, and George R. Sprague and W. F. Macmichael were competent in their respective characters of Captain Harmon and Captain Randolph.

WINDSOR.—*THE FAST MAIL*.

Melodrama in four acts. Produced Dec. 5.

Walter West, Gustave Neaville
Philip Martin, Frank Peters
Sam Sluth, Willard Simms
John Reed, Chas. Thornton
Mary Martin, Louie Lord
Belvey An Sluth, Nina Gordon

The *Fast Mail* arrived safely in town on Monday last, and made for its station, the Windsor Theatre, where it will remain for the rest of the week.

Since its production early in the season The *Fast Mail* has met with much success, and its run Eastward has proved not only a pleasant journey but a profitable one as well. On the scenic effects more than anything else depends the success of this performance, and the managers have relied more on the stage carpenter and scenic artist than on artistic ingredients to make the piece a success.

This is an era of stage realism, and the manager-author, Lincoln J. Carter, gives us a little of everything in his noisy railroad melodrama. Real express trains, freight ditto, steamboats, with an explosion thrown in and a very effective scene of Niagara Falls (with real water), are the principal features of the *Fast Mail*, and have combined to make the play a box-office success.

The plot is conventional. It deals with the exploits of Walter West, who had been stolen in his youth by an Italian, named Macaroni. In his place Macaroni puts his own son, who is brought up as Philip Martin. Walter West is accused of forgery and murder, and is pursued by a detective named Sam Sluth, and Philip Martin, the villain.

West is hunted down through four acts, and has many narrow escapes, but in the end virtue is rewarded, and all ends happily.

Gustave Neaville played the part of Walter West in a capable manner. Frank Peters was somewhat conventional as Philip Martin, the villain.

Willard Simms has a good deal to learn before becoming an expert detective, even on the stage. Charles Thornton made the most of the three characters he assumed.

Louie Lord did fairly well as Mary Martin, and Nina Gordon was amusing at times as Belvey An Sluth.

PEOPLE'S.—*THE REFUGEE'S DAUGHTER*.

A romantic drama in four acts. By Martha Morion. Produced under a new name Dec. 5.

Helene Buderoff, Cora Tanner
Dr. Maurice Clermont, Harold Russell
Baron Archilles de Serene, Robert Edison
Raymond de Serene, Edson Jackson
Lord Jack Carylsford, George R. Edison
Signor Guacomo Conarini, Owen Westford
Teddy Smith, Theo. M. Brown
Sylvaine de Serene, Minnie Dupree
Lady Carylsford, Ada Driver

Why does a clever woman and actress like Cora Tanner waste her time and talent on such a play as *The Refugee's Daughter*? Beyond the possibility of making a little money in non critical communities to what end are such specimens of theatrical tinkering written, still less, produced and played by able actresses? When Clara Morris appeared in the piece, a year or two ago—it was then called *Helene*—it was not received with much favor by the critics.

The *Refugee's Daughter* is apparently from the French. Miss Martha Morion, the author, does not take us into her confidence, but it is hard to believe that a dramatist having a strong and original story to weave into a play would willingly give the story a French dress, atmosphere and characters, with so much material at hand that would prove of interest to Americans. And how tired we all are of these the some adaptations from old rusty French melodramas, with their chateaus, their duchesses and their counts, their *belles* and their ridiculous anachronisms. The only explanation for an intelligent actress consenting to lend herself to this masquerade is the excellent opportunity it affords of wearing sumptuous gowns à la Worth of Paris.

We are sorry we cannot speak more favorably of Miss Morion's work, for such as it is—and putting this horrible *belles* of "from the French" out of our minds—it is fairly well done. If certain members of the com-

pany had looked more like the barons and counts they represented the unrolling of the story would have done Miss Morton still greater credit. But such bathos as "from the heights of his unsullied manhood he extended his love to me," put into Miss Tanner's mouth is calculated to inspire more laughter than tears—even on the Bowery.

As Helen Roderoff, the daughter of the refugee who marries one man while loving another, Cora Tanner played earnestly and well throughout. In her emotional scenes she did some admirable acting—too good, by far, to waste on such a play—and was recalled several times.

Some capital work was done by Robert Edson, as the doomed husband, Baron de Serene. Mr. Edson is a clever and powerful actor, but ought to improve his elocution.

Harold Russell was fairly good as Dr. Maurice Clermont, and Edson Dickson, as Raymond de Serene, did one or two little bits very neatly; although the greater part of his word was spoiled by heroic attitudes and staginess.

George R. Edson was funny as Lord Jack, and Owen Westford tried to be as the Italian poet.

Theodore Brown was excellent in the part of Teddy Smith that was rather insignificant, considering the actor's ability.

Minnie Dupree surprised the audience by wearing gloves in her own house for no discoverable reason, and the property man surprised it again by showing a library in which there was not a single vestige of a book.

Ada Dwyer did not display the same ability she evinced in *One Error*. Her part, possibly, was not so good. In one little comedy scene, however, she acted very cleverly. Virginia Buchanan was satisfactory as Madame Clermont.

PARK.—VAUDEVILLE.

There is a certain indescribable charm about an unadulterated variety performance that acts as a magnet to attract the average theatregoer. This was the case on Monday night at the Park Theatre, where a large gathering witnessed an excellent vaudeville entertainment furnished by the International Specialty company.

The programme was of considerable length, and consisted of the following specialties: Lieutenant Travis, a clever ventriloquist, Minnie Cunningham, a singing *dansette* of merit, Jacob and Coco, the human monkeys, a very amusing and novel act; the Nataskies, a musical trio, Lizzie Derious Daly, in character impersonations, who, by the way, has lost none of her erstwhile sprightliness, Mons. and Mlle. Theo, in an *exposed* magic, the Great Cazman, a shadowgraphist of no mean order, Willie Price, a dancing yodler, Master Avolo, in a surprising bar act, Charles Kink, the dialect comedian, and the Borani Brothers, in a new turn styled the Two Demons.

Messrs. Marks and Shaffner have a company of which they may well feel proud, and one that gives an entertainment calculated to drive dull care from the bluest of the blue.

JACOBS.—A BUNCH OF KEYS.

A Bunch of Keys was the attraction at H. R. Jacobs' Theatre on Monday night last, and seemed to please the audience greatly.

The company was made up of competent people. Those worthy of special mention are Ada Rothner, as Teddy Keys, W. C. Crosbie, as Littleton Snaggs, Louis Wesley, as Grimes, and Gus R. Thomas, as Tom Harding. The costumes were pretty, but the scenery showed signs of wear.

Next week, Casper the Voddler.

TONY PASTOR'S.—VARIETY.

A capital entertainment was enjoyed by a large audience at Tony Pastor's Theatre on Monday evening.

The programme this week includes The Brothers Wems, Kathawanna and Orne, Latona Kaye and Henry Mason and Ralston, the Two American Maes, the Sisters Coyne, Annie Welmut, Zenora and Foden, and Lawlor and Thornton.

KOSTER AND BIAL'S.—VAUDEVILLE.

As usual Koster and Bial's Concert Hall was crowded in every part on Monday night.

The Samoan Warriors made their first appearance and created quite a sensation with their dances and other specialties. Carmenita danced with customary grace, and Marie Lloyd received her usual encores.

AT OTHER HOUSES.

The Idler has proved to be an emphatic box-office success at the Lyceum.

Blue Jeans is in its third month at the Fourteenth Street Theatre.

A Texas Steer is drawing large houses at the Bijou.

Herman continues his unique entertainment at his theatre on Broadway.

E. S. Willard grows more popular nightly in The Middleman at Palmer's Theatre. Judah will be put in some time after the holidays.

A Pair of Spectacles preceded by Arter

Thoughts, as a curtain raiser, is giving genuine pleasure at the Madison Square.

William H. Crane and his admirable company are interpreting The Senator to large audiences at the Star.

Men and Women retains possession of the stage at Proctor's Twenty-third Street Theatre.

Poor Jonathan has gained a firm foothold in popular favor at the Casino.

Dr. Bill and Sunset afford the opportunity of passing an agreeable evening at the Garden Theatre.

The County Fair is still a potent attraction at the Union Square.

There will be a special matinee at the Star Theatre next Thursday, when three one-act plays by Marguerite Hewitt will receive a metropolitan trial. The plays are *A Woman*, *The Haunted Room* and *Grimshy's Dilemma*.

MISS SELIGMAN DRAWS A LINE.

Manager J. M. Hill is not finding the task of putting a Clemenceau Case company on the road particularly easy. Several of the people he has under contract have refused to appear in the piece, and among them Minnie Seligman. The latter was seen during the Saturday matinee of *Only a Farmer's Daughter* at the Windsor Theatre.

"It was a blow to me," said Miss Seligman, "I had hoped great things from Mr. Hill, for when I signed with him last April for one year, with the privilege of renewal, it was with the very brightest anticipations, for I was to be started in a new play, and my future was to be assured. An effort was made to get a play, but arrangements were not perfected. I do not blame Mr. Hill for that, but it does grieve me to have received the offer to play in *The Clemenceau Case* from him."

"Do you object to telling *The Mirror* all the circumstances?"

"Not at all, but there really is very little to tell. Mr. Hill sent word that he would like to see me at his office on Monday last on business. I went. Mr. Hill said:

"I am going to put on *The Clemenceau Case* with you and Maurice Barrymore in the leading roles."

"For a moment I was so dumbfounded that I could not speak. When I could find my voice I told him that I would not play *Isa*. Then he asked me to play the Countess. He told me that he would not ask me if he thought the engagement would do me any harm, and argued that the play as he would present it would be clean and above reproach in every respect."

"I informed him that I would let him know the next day. On Tuesday I called and told him that as much for his position as a manager as for my reputation, I could not, without compromising myself both professionally and socially, either play the part or appear in the piece at all, and that I would pay the penalty of not complying to his wishes and sacrifice my contract if that were to be the result."

"Since that day I have not heard from Mr. Hill."

"It is with nothing but the deepest regret that I look back at the circumstances, though I know that I have acted as I should have done. No matter how clean the version may be, the piece is so besmirched that it will always be objectionable. Even if the model scene were entirely cut out, the popular reputation of the piece is so foul that it can never be regarded as having become clean. While I know in my heart that I could play in *The Clemenceau Case* without becoming in any way contaminated by it, I do not forget that it is the public I am working for, and that it is to my interest—laying aside all other considerations—to stand as high in their estimation as I possibly can. I could not retain their respect and play in *The Clemenceau Case*."

Manager J. M. Hill was seen at the Standard Theatre in regard to Miss Seligman's refusal to play in *The Clemenceau Case*.

"Miss Seligman has dissolved her contract by her refusal," he said, "and that is about all I care to be quoted as saying on the subject. The version of the piece that I play has been written by an Englishman, and A. C. Wheeler, who I hear is reported to have written it, has actually never seen it. The play will open its season at Bangor, Me., next Monday night, with Maurice Barrymore, Charles Smiley, Mattie Earle, and Plan-he Curtisse in the leading roles. The latter plays *Isa*."

AN ON-TIME BENEFIT.

A couple of amusing incidents occurred at the Actors' Fund benefit at the Broadway Theatre last Thursday. The first piece was a farce, played by Sothern and Buckstone, toward the conclusion of which they are supposed to "close their lines." They expostulate with each other and then call on the prompter to ring down. This incident belongs to the "business" of the play, but many of the audience supposed that the actors had really "stuck" and were heard to say, "What a pity," although the knowing ones understood it.

The other feature was rather a rare one at a benefit. The pieces on the programme ran along so rapidly, and the management was so good, that at half-past two the stage-manager found himself twenty-five minutes ahead of schedule time. Mr. and Mrs. Kendal and their company had been notified to come at three o'clock. Word was hurriedly sent to their hotel, bidding them hasten to the theatre at once.

Meantime the Lyceum Theatre company's one-act play was rapidly drawing to a close. An effort was made to get Tony Pastor to sing, which did not succeed. Then Bessie Bonehill was asked to fill in the time, but she was about to enter her carriage and had to leave. Mr. Buckstone was also requested to recite a piece; but while he was cogitating and getting ready, the stage-manager got Miss Cayvan to come to his relief. Miss Cayvan finally gave "The Legend of the Organ-builder," during which interval Mr. Kendal and his company arrived. There was no delay. All went smoothly as far as the audience were concerned. The performance was scheduled to close at 5:30. The curtain came down at 5:35. Every feature and every individual advertised had appeared.

Two more benefits for the Actors' Fund are to take place shortly. The first will be under the management of Harry Greenwall and will be given in New Orleans on the 18th inst. The other will take place at St. Louis in January 22, and will be under the management of P. Short.

MADISON SQUARE RUMORS SETTLED.

Edmund C. Stanton has resigned the office of treasurer of the Madison Square Garden Company on the ground that the idea seemed to be prevalent that he was the manager of the Garden. His relations with the directors and stockholders are, however, still friendly. T. Henry French will continue as the manager of the house.

During the past fortnight, when rumor was rife regarding the management of the Garden, the name of Frank W. Sanger was freely used in connection with the same, the story being that he was actively trying to secure the lease.

Manager Sanger was seen the other day at the Broadway Theatre.

"The world is large enough for both Mr. French and myself," he said. "It is true that there is now a legal controversy between us regarding the profits of *Little Lord Fauntleroy*, but as matters are so arranged at the Broadway Theatre that Mr. French cannot interfere with my management of this house in any way, it is not my intention to interfere or harass him in any way."

"It is true that I was indirectly approached regarding the securing of the lease of the Garden, but I refused the negotiations most emphatically. As I said, the world is large enough for us to go our individual ways without clashing."

THE FALL OF PIPPINS.

Pippins closed its career at the Broadway on Saturday night, although it was to have remained many more weeks. This week the theatre is closed, preparatory to a three weeks' engagement of *Nero*. Manager Frank W. Sanger, when asked for the reasons for this change, said:

"R. E. J. Miles, General Barton's former partner, came on from Cincinnati last week. He had heard that General Barton was ill, and had also heard that Pippins was not making money. I had a consultation with him, and Mr. Miles came to the conclusion that he would save the General from further debt. So he notified me that he would close the house, and it was done."

"The story going about to the effect that I closed the house because the performance did not meet with public approval is untrue. I have not said a word about the matter to any newspaper man but yourself, nor have I been interviewed on the subject before."

BRANCHING OUT.

The theatrical firm of Dickson and Talbot is becoming prominent in the West.

The main offices are in Indianapolis, Ind., where Dickson and Talbot control the Grand Opera House, English's Opera House and the Park Theatre. In Columbus, Ohio, they control the Metropolitan Theatre and the Globe Theatre, which is hereafter to be known as the Park. Other theatres under their control are the Opera House at Terre Haute, Ind.; the Vincennes Opera House at Vincennes, Ind.; the Lafayette Opera House at Lafayette, Ind.; the new Opera House at Danville, Ill.; and the People's Theatre at Evansville, Ind.

The Park Theatre in Indianapolis, the Park Theatre in Dayton and the Park Theatre in Columbus are to be conducted at popular prices, but will be given as much attention as the other houses of the firm, at which the prices range from 25 cents to \$5.00. The Park Theatre in Columbus is to be refitted and redecorated throughout, and open time is announced at that theatre.

PROFESSIONAL DOINGS.

The Mirror has received a photographic reproduction of Louis de Smidt's remarkable design for a grand patriotic arch for the entrance to the World's Fair. Mr. de Smidt's conception was of such an original and prodigious nature that it failed to find favor. It was found that several millions would be necessary to erect the edifice as Mr. de Smidt had planned it. But, although beyond practical use, it is still interesting as a work of ingenuity and patience.

TWO OF A KIND, a four-act comedy, by Gerald Foley, was produced at the Criterion Theatre, Brooklyn, on Monday night.

The Thanksgiving Day receipts at all of the theatres managed by H. R. Jacobs are said to have reached the handsome total of \$50,000.

KIDNEY AN' THE PRO is the title of Edward Harrigan's new play which is to open his new theatre on the 22d inst. It is of the Mulligan order.

The second night's receipts of almost every stand at which Marie Hubert-Frohman plays in *The Witch* are treble those of the first. At Colosse the entire company was called before the curtain for the first time in the history of the theatre.

LESLIE ELMA SMITH, the daughter of Mrs. Sol Smith, is reported to have made quite a hit in the child's part in Marie Hubert-Frohman's production of *The Witch*.

CHARLES A. WING, who is in the city attending to the coming engagement of Charles T. Ellis at Jacobs' Theatre, is authority for the statement that Mr. Ellis has played to the full capacity of nearly every theatre in which he has appeared this season.

ANNE HAINES joined the Barnes of New York company at Cleveland, Monday, replacing Emily Rigi, who has broken down from overwork.

The Santa Claus Festival of the stage children will take place at Tammany Hall and Tony Pastor's Theatre on Sunday evening, December 28. The children will be entertained with music, theatricals, tableaux, pantomime, etc., followed by a banquet and dancing. All communications or contributions are to be sent to the committee, of which Louisa Eldridge is the president and H. S. Sanderson the secretary. Mrs. E. L. Fernandez will have charge of the stage, and the exercises will begin at eight o'clock. Admission will be by invitation only.

EDMUND GERSON has secured the American rights of the play called *Dangers of London*, which has been extensively performed throughout Great Britain.

A SATIRE on Ward McAllister's book, called "American Society, How It Confounded Me," is to be distributed in the interest of the Swedish play, *Von Vonson*, that Jacob Litt is soon to produce.

The gross receipts of the Kendals for the eight weeks in this city, are said to have reached \$80,000.

THIS is the last season of *The Old Homestead* at the Academy. Next season *The Soudan* is to be presented. It will probably run the whole theatrical year.

ROBERT McWADE contemplates a tour through the South in Rip Van Winkle.

THE Frohman Exchange will probably not be completed before the first of February.

W. J. SCANLON played to big houses last week at Memphis and Nashville, the receipts ranging between \$6,000 and \$7,000.

FRANK B. HATCH has been engaged for Von Vonson.

THE Zimmerman Grand Opera House at Englewood, a suburb of Chicago, was totally destroyed by fire last Thursday night. Fortunately there was no performance in progress. The loss is estimated at \$10,000.

THE Actors Fund benefit at the Broadway Theatre last Thursday afternoon was a success in every way. The receipts were \$1,275.

LAST Wednesday Sorosis gave a reception in honor of Mr. and Mrs. Kendal at the Hotel Brunswick. Among those present were A. M. Palmer, Daniel Frohman, Dr. A. Ruppaner, Mr. and Mrs. Harry Edwards, Amy Roselle and Mrs. Abbey Sage Richardson.

THE McCaull Opera company is doing remarkably well out West. Manager Harry Askin has closed a contract with Digby Bell and his wife, Laura Joyce Bell, to join the company in Kansas City on the 18th inst., when they will appear in a revival of *The Black Hussar*. Helen Bertram also will join the company in a few weeks, replacing Lilly Post as prima donna. The organization will come back East by way of Denver and St. Louis.

EDWARD STRAUSS and nearly all the members of his orchestra sailed for Europe on the *Hesperia* last Saturday. Prior to their departure George Ehrhorn applied to Judge Stockler for an order of arrest for Mr. Strauss, claiming that the latter owed him \$24 for salary, and refused to pay it. Judge Stockler said there was not sufficient evidence of any attempt on the part of Strauss to defraud Ehrhorn, and accordingly refused to grant an order of arrest.

THE HANDGLASS.

BINKS (to the manager). "That English dame kicks very gracefully, doesn't she?"

MANAGER (modestly). "You should have seen her in my office last night."

BINKS. "Rehearsing?"

MANAGER. "No—demanding more salary."

A PARISIAN dancer named Grille d'Egout affirms that she "never dances twice in the same way but trusts to the inspiration. But then there is no Comstock in Paris."

Boston women are to appear in Robert Browning's *In a Balcony*, and will don masculine attire for the benefit of a West Side nursery. To avoid the inevitable blush of Shame on the Cheek of Modesty, however, no men will be admitted, and only the gasman, the scene shifters and the musicians will be allowed to view the classic angles of Boston's girlhood, arrayed in doublet and hose.

CHICAGO claims to have discovered Jerome K. Jerome, and he has not denied the allegation as yet.

STAGGERACE.—"Seen Succi yet?"

DE MUGGS.—"No."

STAGGERACE.—"Well, you'd better hurry. There won't be any left of him in a few days more."

LONDON critics have not taken to Mrs. Langtry's *Cleopatra*, but a woman newspaper correspondent says that her dresses are just too sweet for anything!

LOUISIANA celebrated her forty-third birthday on Thanksgiving, and a San Francisco paper was mean enough to announce the fact in an item under the head of "Casualties."

A Boston journal says that Sol Smith Russell off the stage might be mistaken for a clergyman—never for an actor. He could hardly be mistaken for an actor, as he is one; but, perhaps, it is a hideous joke.

An enthusiastic critic speaking, of Minna K. Gale, says: "When a large woman succeeds in becoming graceful there should be more joy among the devotees of beauty than over ninety-nine women born graceful."

A REPORT comes from Russia of various distinguished "offs and onskis" who are preparing to invade America.

PATRICK ROONEY is reported as saying: "It's a shame to allow John L. Sullivan to crowd such actors as me and Booth out of the profession."

It was on a Western-bound train. A talkative old gentleman was expatiating in true Western style about the rapid growth of the wealthy.

"Why it is wonderful," said he. "While this train is skimming along towns are actually springing up around us."

"Well, then," said a fresh young man, "What's the matter, with standing on the back platform and seeing them spring up as we go by?"

WALLON.—"What did you think of me in that new part?"

COMET.—"I thought of Barnum's Circus."

WALLON.—"Why?"

COMET.—"Because you are the greatest show on earth."

SHE was a maid of high degree.
He was an actor brave and bold;
In the first row each week sat she,
And he smiled upon her, I am told.
But, slack and alas! one fateful day
He gazed adown and was mortified,
She'd another man at the matinee,
So he frowned at her and smiled outside!

A WRITER, describing Lady Wilde's London receptions, says: "Even at her morning receptions the drawing room is darkened and a single candle burns on a stand. When a guest is announced his eyes are attracted by the single light and then something dark, luminous and stately moves in a low chair, and a majestic figure rises up and up and up and slightly advances a white hand." If this weird custom obtained in New York the male portion of the company would be tripping over the furniture, while the women would be in hysterics. We prefer all those effects in the Hanlon dramas, but not in drawing rooms.

"WHEN Stuart Robson was traveling to Cincinnati," says an exchange, "he left his seat near the front of the car and took one across the aisle. Hardly had he done so when a bullet crashed through the window and buried itself in the back of the seat that had just been occupied. The amateur sportsman was abroad." The agent that wrote that pleasing little anecdote wasn't an amateur though.

The "sparkling little sunbeam" Made-

moiselle Fifine Libeski (singing and dancing to the audience).

"I love to dance from morn 'till night,
Tra-a-la, tra-a-la, tra-a-la!"

(Behind the scenes.)

"Great Scott! Hand me the liniment bottle. That last kangaroo twist nearly broke my back!"

CARMENCITA AT HOME.

One day recently a Moscow representative had an opportunity of seeing Carmencita—not as she appears every night in the glare of the footlights at Koster and Bial's, but *en famille*, the pearl of Sevilla, as she is at home.

Carmencita lives in a simply furnished flat on West Twenty-first street, between Seventh and Eighth avenues, and from the more than modest surroundings of her abode it is difficult to give credence to the stories of fabulous salaries which she and other favorite dancers are supposed to command.

As a matter of fact Carmencita does not draw a large salary. Her present managers were astute enough to foresee her success, and they got her on excellent terms. Their contract holds good till next May. Meantime Carmencita must dance every night and be happy and contented with what she does get. After all, it is a lot of money in Spain—which is one kind of consolation.

The first impression the visitor to Carmencita's home receives is not agreeable. The rooms are small and cold and gloomy looking. The scanty furniture looks old and dusty, and there is a general atmosphere of depression and discomfort that is dispiriting. On the unattractive looking walls are hung one or two nondescript pictures, the only approach to modern art being an oil-painting in a gilt frame of the dancer herself—an execrable dandy by Sargent.

Soon after the mental retina of THE MIRROR writer had taken in all there was to see a small, vivacious Spaniard made his appearance and introduced himself as the interpreter.

"Yas, Carmencita-spok ver leetle Engleese," he said bowing most affably. If the reporter would wait a few moments while the Signorita was giving a few touches to her toilet he might inspect the family album. He was not quite sure what relation this gentleman was to Carmencita, so to prevent any possible error referred to her once or twice as his sister and at other times as his wife. But, poor man, he did not seem to know enough English to understand the difference. Very politely and with that innate courtesy that is never absent in the Latin race, he showed the visitor the different pictures in the album. There were Carmencitas, in all kinds of costumes and attitudes—Carmencita dancing and in street costume. The latter were by no means the most attractive. Carmencita off the stage did not seem to have that grace of carriage she presents on it.

When she entered the room a few moments later the reporter was disappointed to see a tall, ungainly-looking young woman of not too refined features, very much "made-up" and lacking in that brightness and vivacity that has rendered her such a favorite with the New York public. She was feeling ill that day, which probably accounted for her appearance; but another cause was the careless manner in which she dresses at home, her gowns failing to set off her admirable figure as do her costumes on the stage. Her hair was also the very picture of disorder. Such beautiful hair, too, of a deep jet black, untidily caught up and tied in a rough knot behind. Only two things remained to remind the reporter that Carmencita was really before him: her deep, black, searching eyes and her beautiful set of pearly teeth.

Carmencita is more proficient in French than she is in English, and it was mainly in that language that the brief talk was carried on. When asked if she was satisfied to stay in this country, she replied:

"Ah—quite. I like Amerique ver much, and as to the dancing, I love it too well not to be satisfied. I stay with Koster and Bial under my present contract till May, and I am perfectly content."

"Where did you learn to dance so divinely?"

"In Sevilla, my home. I was never taught. I learned it myself. Afterwards I took a few lessons from a Spanish *maître de ballet*, but he did not teach me my dances. I do not know how I dance them. It was born in me. I suppose."

"What about Otero?"

"Otero, that is not the same. She is a beautiful woman, Otero, but that is not the dance of the Andalusie. I am not afraid of Otero. She does not dance like me."

"Coming from such a picturesque place as Sevilla you must think America terribly prosaic?"

"Prosaic? What is that? I like the American people. The better classes, I mean. They are less arrogant and more proud than those in my own country. I write home very often to my mother, and I tell her all the strange sights I see in this new

world. I send her the papers which speak of me. And she is delighted with my success."

Again Carmencita showed her white teeth and smiled—a sweet smile that wins your sympathy at once, and her police interpreter smiled, too. Before the reporter left the house again he was not quite sure whether his first impression had not been false, and that Carmencita was more charming at home than on the stage.

A MURDEROUS AFFAIR.

An impromptu duel took place recently on the stage of the Grand Opera House at St. Paul, between William F. Rochester and Fred Frier, both of the McCaull opera company.

They had hitherto been fast friends, but something had apparently caused bad blood between them, and the trouble culminated at the close of the Saturday matinee performance.

Rochester, who had just come down from his dressing-room, met Frier on the stage. After a violent quarrel, Rochester struck Frier, barely escaping a terrible blow from a bottle in return. Rochester then drew a revolver and fired, but missed his opponent. Frier, infuriated by this murderous attack, placed his own pistol at the very breast of his enemy, and the fatal bullet ploughed its way through Rochester's mortal coil. The wounded man fell with a *d. s. thud* to the floor.

Frier, frightened at what he had done, rushed to his dressing-room, where he was disarmed. Meanwhile William Blaisdell, also of the McCaull company, rushed frantically for a doctor. When the physician arrived, Frier was weeping copious tears over his prostrate foe. Blaisdell impatiently motioned him away, and stooped to tenderly raise the head of Rochester, who was apparently unconscious.

"What is his cue?" said Jones, the stage manager. "Perhaps that will rouse him."

"Be careful! don't hurt him!" whispered Blaisdell.

"Come, Willie, it's all over!" exclaimed Jones.

This must have been the requisite cue, for Rochester leaped to his feet with a roar of laughter, while Blaisdell, realizing that he had been sold, fled precipitately to the street, and was caught at the stage door and made to pay the doctor's fee.

CONTRACTS GALORE.

Messrs. Sosman and Landis appear to have their immense scene painting studio at Chicago running to its fullest capacity. They write THE MIRROR that many of their artists have worked over-time steadily since June 1 to keep up with their orders and that they are now very much behind in their contracts.

They state that they are supplying complete scenery for the Grand Opera House at Ogden, Utah; the new Opera House at Bloomington, Ill.; the new Opera House at Paris, Ky.; Baird's Opera House at Lansing, Mich.; the new Auditorium at Galesburg, Ill.; the new Turner Hall at Oshkosh, Wis.; and the Murphy Opera House at Olympia, Wash.

Besides the above they are now supplying scenery for Opera Houses and Halls in the following places:

Alpena, Crystal Falls and Clare, Mich.; Yellow Springs, Evria and Richmond, Ohio; Mr. Arty, N. C.; Leesburg, Fla.; Wyoming and State Centre, Ia.; Mayville and Sparta, Wis.; Lawson and Silver Plume, Col.; Elk Creek, Omaha and Brainerd, Neb.; Ottawa, Kan.; Alvarado, Yorktown, Wichita Falls, San Antonio, Fredericksburg, Lagrange, Bonham and Corsicana, Tex.; Hoerber's Hall, Scandinavian Hall, Eden House, Chicago; St. Jacob, Minn.; and Rossville, Ill.; Corry, Dravosburg and Canonsburg, Pa.; Lexington, Va.; Clinton, N. J.; Grand Meadow, Minn.; Knightstown and Richmond, Ind.; Macon and Griffin, Ga.; Durant, Miss.; Stuttgart, Ark.; New Martinsville, W. Va.; and New Canaan, Conn.

Messrs. Sosman and Landis' studio is the most productive in the world.

GOOD-BYE TO BESSIE BONEHILL.

Last Friday was a red-letter day for Bessie Bonehill, Tony Pastor's English vaudeville star. Both the matinee and evening performances—the last she gave this season—were testimonials for her benefit, and she was showered with floral tributes, while Mr. and Mrs. Pastor presented her with a handsome medallion and watch, studded with diamonds, and suitably inscribed.

In the evening, after the performance, the clever little actress was banqueted by her friends at the Hotel Hungaria, on Union Square, prior to her departure for England on the *Etruria*, with her husband, William R. Seeley. Covers were laid for seventy. Among the guests were Tony Pastor, Charles Evans, Jesse Williams, Thomas Ebert, Mr. Kirwin, A. H. Hummel, George Murphy, Florence Chester, Maggie Cline, Marie Lloyd, Marguerite Fish, Charles Warren, and others. Following the speeches there were recitations and songs by Miss Bonehill, Maggie Cline, Marguerite Fish, Marie Lloyd, George Murphy, Mrs. Jesse Williams, and Thomas Ebert.

The surprise of the evening was furnished by a little sister of Marie Lloyd, who astonished the old stagers by her wonderful imitations of Charles Godfrey, the English song-and-dance artist. Jenny Hill, Marie Lloyd and Carmencita.

The party broke up in time to give Miss Bonehill and Mr. Seeley four hours before their steamship started. In spite of the rain a number of enthusiastic admirers saw them off. Miss Bonehill will appear in pantomime in Manchester, while Messrs. Seeley and West will fill engagements in London. Mr. and Mrs. Al Hayman were passengers on the same steamship.

FOREIGN FOOTLIGHT FLASHES.

Wilson Barrett has opened his new London Theatre—the Olympic. The occasion was honored by the presentation of an entirely new play written by himself and entitled *The People's Idol*. Barrett is reported to have made a hit in the leading role. French is said to have bought the play for America.

Mr. Bancroft, the London actor, has been having a good deal of free advertising lately on account of his having offered to donate £1,000 to the Salvation Army if ninety-nine other people could be found to subscribe a similar sum. Some unkind critics say that this was a pretty safe offer for Mr. Bancroft to make, and that in all probability General Booth is as far off the thousand pounds as he ever was.

It would have shown much greater tact on the part of Mrs. Langtry had she submitted her difficulty with Mr. Buchanan to private arbitration. As it is the Court of the Queen's Bench has brought in a judgment for Buchanan in the sum of £150. Compulsory payment for violated contract usually leaves a bitter taste in the mouths of both parties.

It appears that Charles Harris, the brother of the celebrated "Gus," is going in for theatrical management. Mr. C. Harris intends taking over a London West-end theatre next Autumn and to produce burlesque on an elaborate scale.

Beerbohm Tree is going to devote one of his Monday nights to the production of a new play by an American author, Mr. Isaac Henderson. The piece is entitled *A Silent Battle*. The action and scenery is said to be laid in Rome.

The Red Virgin of France, as the gallant Parisians call Lucie Michel, has given another of her weird anarchistic plays to an ungrateful and unappreciative world. *La Greve* is the lugubrious title of this literary effusion in five acts, and it deals mostly with fur-coated Nihilists, sanguinary Internationalists, and Russian policemen. It was produced last Saturday at La Villette, one of the worst quarters in Paris. It will probably meet with the same fate as her former gruesome tragedy, *Le Coq Rouge*.

Henry Lee has at last reached the height of his ambition. He is the proud manager of a London theatre—the Avenue—which he secured last week for a term of one year. The attraction, of course, is to be Monte Cristo, which has not been played in London for nearly a quarter of a century.

George R. Sims, the witty "Dagbladet" of the London *Stagnation*, has no reason to complain of the stagnation of the theatrical market—at least as it concerns the profitable output of the dramatist. He acknowledges having received during the last ten years—and for one of his plays alone—the enormous sum of \$115,385, thus divided: London rights, \$21,785; provinces, \$31,600; America, \$50,000; and Australia, \$3,000.

Dernier Amour, another bourgeois play from the bourgeois pen of Monsieur Georges Ohnet, the much adulated author of *Le Maître de Forge*, is now being played at the Paris Gymnase. It is said to be more common place in theme and treatment than the author's other plays, but fully as effective as regards hackneyed stage trickery. It will probably have a good run.

The Théâtre Libre in Paris announces its third performance of this season. It will take place on December 20, with a double bill. The first play is by the Brothers Goncourt, and entitled *Fille Elise*. A curious feature in the performance will be in Act II, in which Antoine has a monologue lasting twenty-five minutes. Early in January the entire company will go to Brussels to fill a subscription engagement.

There is a new three-act farce at the Palais Royal which is reported to be full of fun and to have made a great hit. It is called *Felix Montyon* and its authors are Valabregue and Henneguan.

The opera department of the American Academy of the Dramatic Arts has had daily rehearsals since it was opened on Dec. 1. In order to accommodate a number of applicants a second company is now forming, and will commence opera rehearsals on Jan. 1.

this city or that, and I made up my mind I would disappoint them. There has been no profit in the organization this season in spite of the fact that some of our weeks were very large. Business didn't keep up. It would be large one week and small the next and

Evans and Hoey, in The Parlor Match, are doing a splendid business this season, said Manager W. D. Mann to a Marion re-

WILLIAMS AND ORR'S METTRES

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TWO PHOENIX-LIKE PLAYS.

The vitality of some plays that have been performed season after season in this country is certainly surprising. Two of these old stage favorites were presented at combination houses in this city last week—the Two Orphans at the People's and Only a Farmer's Daughter at the Windsor.

Kate Claxton has experimented from time to time with other plays that have attained more or less success, but as soon these novelties have had their day, she invariably falls back on D'Ennery's long-lived melodrama.

The uninterrupted success of Only a Farmer's Daughter is equally remarkable. It was originally produced about twelve years ago. Since then the piece has been continuously performed throughout the country. Other plays have come and gone, but the popularity of Only a Farmer's Daughter remains undiminished. This was amply attested by the box-office prosperity that reigned at the Windsor Theatre last week.

When the piece was announced for revival at the Windsor, certain wisacres predicted poor receipts for the week's engagement, but Manager Murtha and Charles R. Gardiner, manager and proprietor of the piece, thought differently. A strong cast was secured, headed by Minnie Seligman in the leading role.

Moreover, the play had been rewritten by Albert Elbery to suit the taste of modern audiences. The dream episodes were transformed into actual occurrences, and every act was provided with a telling climax. The strong human interest that always pervaded the piece, and is undoubtedly the cause of its unusual popularity, was not tampered with, or, if anything, was made even more pronounced than in the old version.

So sure were the management of success that a simple announcement of the revival was deemed sufficient, and the correctness of their judgment was established by the full houses the piece drew at the Windsor throughout the week. Minnie Seligman, to be sure, made a personal hit in the part of Justine, but the secret of the great drawing power of Only a Farmer's Daughter lies in the touches of nature—the genuine human interest in which the play abounds from beginning to end.

WRECKED HOPES.

Now that Thanksgiving week is only a golden memory reports of stranded companies are beginning to accumulate.

James Owen O'Connor and company came to grief at Springfield, O., last week. It is claimed that two weeks' salaries are in arrears, and that the members of the company are clamoring for railroad tickets to take them back to New York. Mr. O'Connor's last engagement in Cincinnati was not at all profitable. He claims to have paid out \$7,000 during the past twelve weeks.

A letter from Bellefontaine, Ohio, written on the tragedian's note paper, has since been received at this office, stating that James Owen O'Connor has reorganized his company, and is now under the management of H. Clanton Miles and Harry H. Bell.

Nadame Jananschek's company are idle at Kankakee, Ill. The alleged cause is that a prominent member of the company has been devoting himself to the cup that cheers.

Katie Putnam closed her season last Saturday on account of poor business.

It has been definitely settled that M. B. Curtis will not go out again in The Shatchen this season, the week's receipts of the People's Theatre engagement having proved very unsatisfactory.

NO OBJECTION INTERPOSED.

After engaging counsel, announcing her intention to oppose the probate of the late Dion Bonicault's will and receiving a public testimonial, Agnes Robertson has permitted the petition of Louise Thorndyke Bonicault for the probate to be admitted without objection.

Proofs of the execution of the will were taken by the Probate Clerk on Monday, and the business of settling the estate of the dead dramatist will be proceeded with without interference and without delay.

By the terms of the document what property the testator left is bequeathed to Louise Thorndyke Bonicault. He possessed no real estate, and his personal property consisted chiefly of household furniture, books, manuscripts, portraits, and relics.

Agnes Robertson will return to London shortly. It is said to be her intention to reappear there professionally in a play written by her son Aubrey.

THE LITTLE COUNTESS.

Little Ray Maskell will make her reappearance in a new play during the coming season, and theatregoers who were delighted with her performance of Little Lord Fauntleroy will have an opportunity to see her in a new play. Under the management of Sylvester F. Wilson, she will be seen in the comedy-drama written especially for her by the well known dramatic writer, John A. Harrington ("Car-

boy"), entitled The Little Countess. It is in four acts and involves the presence of rich costumes, picturesque scenic effects and strongly individualized characters.

Ray Maskell in this work will impersonate a dual role, that of a beggar's child, a waif of the highways, and that of a golden-haired scion of nobility, Gladys, the Little Countess. In this she will be supported by a carefully selected and capable company. The scenes are already being painted. The rehearsals will commence during the coming week.

THE DANGER SIGNAL.

The Danger Signal is the title of a play by Henry C. De Mille, which will be produced next season with much scenic and mechanical elaborateness.

The play is said to be written in the best vein of Mr. De Mille, whose name is coupled with some of the most popular successes of the day. The piece will be given a fine cast. The company will be headed by Rosabel Morrison, the clever actress, who has made a hit as Marguerite in Lewis Morrison's Faust.

The production, which contains a logical sensation, will require a special car for transportation. The management will be vested in E. J. Abraham, manager of Lewis Morrison's Faust. Mr. Abraham was in New York during the past week arranging final details with Mr. De Mille. He has returned to his post with Mr. Morrison's company.

A TEMPEST IN A TEAPOT.

The correspondence between Florence Roberts and Edward J. Abraham that has appeared in The Mirror during the past few weeks grew out of a paragraph which stated that Miss Roberts had been engaged by Lewis Morrison to replace Rosabel Morrison, his daughter and Mr. Abraham's wife, in the role of Marguerite in Faust.

Mr. Morrison contradicted this report, asserting that Miss Morrison's state of health merely demanded the engagement of an understudy. Miss Roberts then wrote a letter in which she affirmed the truth of the original item, and Mr. Abraham promptly made a rejoinder, reiterating in detail his denial.

This week The Mirror has received two more contributions on the subject, the first from Miss Roberts, who writes as follows:

TO THE EDITOR OF THE DRAMATIC MIRROR:
SIR:—Again I ask for a small space in your interesting paper.

In last week's issue Mr. Abraham claims to have been flatly contradicted in as he says a true statement. The truth of this statement (that I was engaged as understudy) will be seen, as I have demanded of Mr. Morrison, in justice to me, to state for what position he engaged me.

In the city of Buffalo, State of New York, on the Saturday night of Dec. 6, in this year of our Lord, 1900 (Mr. Abraham is most particular as to correct dates), I replace Miss Rosabel Morrison in Faust in justice to the theatre-going public, to Mr. Morrison's admirable company and his magnificent production, I will do all in my power to do justice to the charming part of Marguerite. It grieves me so much that I cannot please the manager of this company, but in his impression, he says no one can approach Miss Morrison in the part. Alas, poor Ellen Terry and Margaret Mather! Vulgarly speaking, "you are not in it."

Mr. Abraham fails to see where I or any one could object to being an understudy to an artist. Never having filled that position, I really don't know whether I should object or not. However, as you have the true facts from "headquarters," I do not think it will be necessary to beg again your indulgence or the assistance of the refined DUNNARD MIRROR. Yours most truly,

FLORENCE ROBERTS.

There seems to be a lack of *entente cordiale* between Mr. Morrison and his son-in-law on this subject. The former corroborates Miss Roberts in the subjoined communication.

BUFFALO, DEC. 6, 1900.

TO THE EDITOR OF THE DRAMATIC MIRROR:
SIR:—I am indeed sorry that Mr. Abraham should so persist in this "war of words" with a woman, and like that weaker sex, he seems determined to have the last word, no matter how much I have requested him to refrain.

The plain facts are these: My daughter being compelled to retire from the cast of Faust through ill health, Miss Florence Roberts was engaged by me to take the part of Marguerite, a part which two seasons ago she played for months, and for which part she is admirably fitted in ability and appearance, otherwise I should not have offered her the position and asked of Mr. Arden her release.

Mr. Abraham well knew she was not engaged as "an understudy." I respect her ability too much for that.

I write this in justice to a woman who asks justice only. By giving this publication you will oblige.

Very truly yours,

LEWIS MORRISON.

The *Sun*, which is so fond of telling us all that "if we see it in the *Sun*, it's so," had to come down from its perch last Monday. In its issue of that date Donnelly and Miller's new attraction at the Standard was announced as follows: "Nautical farcical opera, Skip Along, every evening and Saturday matinee." The *Sun* guarantees that the truth of its daily statements applies to advertisements as well as to reading matter. The above is a fair specimen.

GEORGE H. BROADHURST, manager of the Metropolitan Theatre, Grand Forks, N. D., telegraphs that the Abbie Carrington Grand Opera Company sang at that theatre last Monday night. The house was large and the company made a distinct hit. Mr. Broadhurst, who knows a good thing when he sees one, has arranged a return date.

HORACE McVICKER has just opened a book-keeping and routing agency at 1212 Broadway. Mr. McVicker is a shrewd, intelligent, experienced business man, and any enterprise he undertakes he will probably carry through to the satisfaction of all concerned.

RAILROAD PRIVILEGES WITHDRAWN.

A dispatch from Cincinnati states that F. C. Donald, Chairman of the Passenger Department of the Central Traffic Association, has advised the roads in his division that J. T. Brooks, general counsel of the Pennsylvania Company, has notified him that General Passenger Agent E. A. Ford, of the Pennsylvania lines, will withdraw the operation of his recent circulars granting passes in connection with theatrical parties, but that the concessions concerning theatrical baggage will remain in force as by agreement of the Chicago and Ohio River Roads. Mr. Ford has issued a circular in accordance with the announcement of General Counsel Brooks.

ADA SE. CLAIRE is now playing the part of Claire Kingston in He, She, Him and Her instead of Mrs. Murray Hill, her former role.

LETTERS TO THE EDITOR.

MR. DOWNING'S BUSINESS IN WILKESBARRE.

LANCASTER, PA., DEC. 5, 1900.
TO THE EDITOR OF THE DRAMATIC MIRROR:

SIR:—In looking over THE MIRROR of this week, I notice that your Wilkesbarre, Pa., correspondent credits Robert Downing with doing "a fair business" in that city.

In justice to Mr. Downing I, as his business manager, take the liberty of calling the attention of your correspondent to the fact that Mr. Downing played to over \$4,500 in his three performances, which I think is a little better than a "fair business" in that city.

At the Thanksgiving matinee, when Mr. Downing produced his new play, The Sorcerer, the theatre was packed to the doors—something phenomenal for an afternoon's performance in Wilkesbarre. I trust that you will give space to this correction in your valuable columns, and greatly oblige.

Most respectfully yours,

THOMAS A. MCKEE.

If Mr. McKee will again read the report from Wilkesbarre to which he alludes he will find that our correspondent's remarks were restricted to Mr. Downing's opening night, Thanksgiving Eve, when he appeared in Damon and Pythias. Our correspondent this week gives the full report of Mr. Downing's engagement. Mr. McKee is decidedly "too previous" in this matter. —CORR. ED.]

THIRTY FIFTH A DEPENDER.

MUSCATINE, IOWA, DEC. 4, 1900.
TO THE EDITOR OF THE DRAMATIC MIRROR:

DEAR SIR:—In No. 622, Nov. 25, MIRROR you publish a telegram from W. A. Demmon, stating that my company played Caprice and Fauntleroy. Now to the facts. We do not play Caprice and never have. We are playing one piece that is similar in plot and action; but members of my company say it is not Caprice and I tell you that I have never seen a presentation of that play. I write to Miss Madden asking her terms but they were in my opinion too high, and there the matter dropped. As to Fauntleroy, I purchased a copy from a lady who had bought the book and wrote a dramatization of it, which I think I have the right to do, as other companies and managers do the same thing in regard to other published books.

I will forfeit \$100 if you will prove that I ever had a MS. sent to me for inspection, as intimated in article referred to. The charge is false in every particular.

As to our playing poor halls it is false, as we play first class houses and towns, and the one-night stand company that lives on our circuit has to be a good one. We have seen at least six city dates in the past three years, because their high priced entertainment was not up to the standard of the performances given by my co. and they could not pay their bills. No man, woman or child has gone on my stage Monday evening with a cent of salary due them. Can all the so-called first-class attractions say as much? If Miss Madden's representative, do you think, will say I am playing Caprice, I will stop at once.

Now as to this man Demmon who telegraphed you. He is the so-called manager of a would-be "legit" company. His company was to follow us into the town from which he telegraphed you. He is a tall, slender, long-haired, dyed, that the sun should shine through, his trousers fringed at the bottom, and after billing the town was compelled to borrow five dollars from the local manager to rejoin his company (first-class attraction) see: Now, I think he had better used fifty cents and had his hair cut, and his trousers trimmed instead of sending you a telegram.

Our success in writing for privileges to present plays was demonstrated in our correspondence with Mr. French last season when we were insulted and threatened with the law, the letter being published in THE MIRROR, which we still retain.

The insinuation that we have deliberately stolen anything is without foundation whatever. We have done nothing of the kind, and the meanest, most contemptible people we have ever met or had any dealing with in our profession were the ones who made the loudest protestations of virtue and howled the loudest about pirates, and at the same time those same people were presenting copyrighted plays the plot and lines of which were stolen from old ten-cent editions. Do me the justice to present my side of the question and oblige. Yours respectfully,

B. S. SPOOSER.

P. S.—We take THE MIRROR and advertise in it and feel that we are entitled to fair treatment and consideration.

MISS HERNDON AND HER CALUMNIATORS.

NEW YORK, DEC. 6, 1900.
TO THE EDITOR OF THE DRAMATIC MIRROR:

SIR:—Immediately after the disbanding of the Agnes Herndon company in Columbus, several false and scurrilous attacks were made on me in the Columbus Evening Post and the Chicago Herald, which were more or less copied by newspapers throughout the country. These articles allege that I abandoned the company, leaving them penniless, thereby giving out the inference that I was responsible to them for their salaries, and coupled my name with that of a member of the company by such statements and insinuations, as to strike at me in that which is dearest to a woman, her reputation.

I would have answered these articles before, had I not been prostrated by illness on my return to New York. The story of the company has been told with that disregard of facts and embellishment of language born of malice and imagination. It is now but fair that I should have a hearing, and then let the public judge between us, whether I have wronged any member of the Agnes Herndon company, or deserved the cruel and cowardly attacks made upon me.

In the early part of last summer I entered into a contract with Messrs. Spitz and Cohen, whereby I engaged to play under their management for the seasons of 1899-1900 and 1900-1901 at an agreed weekly salary. It also contained an option on my services for a third season, and the usual provisions of a star contract in regard to transportation, advertising, etc. I furnished them my play, La Belle Marie, free of all expense.

You will, therefore, see that I was as much an employee of Spitz and Cohen as any other member of the company. These young men talked fair to me, assuring me by every solemn protestation that they had a fund of \$50,000 at their back; and though I did not like the extravagant style in which they spoke of their own ability, I attributed that to youthful enthusiasm, and a desire to make a good impression. I was led to believe they were honest, truthful and capable, but all too soon I realized that honesty, truth and ability might pass through the street and go unrecognized.

Soon after my contract was signed I found that not only were Spitz and Cohen penniless, but were mere squabblers for one M. N. Myers, a clothing dealer of Boston. He supplied all the money that was used, and they were put forward to shield him

in case of loss. When I found out that Myers was the responsible person in this combination, it was too late for me to do anything to alter my position.

We started out, opening at Syracuse, Cohen going ahead, and Spitz remaining with the company. We played to good business where or the company was booked for more than one night, and made money. The press notices of the performance were highly eulogistic. Whenever we played to light houses it was owing to bad booking. In fact, so badly was the booking done, that I was soon convinced that Spitz and Cohen were mere tyros in the business.

Before starting out I loaned them money, and it was a favorite trick of Spitz's to pay my salary one day, and try to borrow all or part of it back the next. He is also known to have borrowed money from another member of the company.

At the close of the Milwaukee date, Spitz and Cohen failed to pay salaries, mine included, and did not pay any from that time on till the company disbanded. In that city they asked me to wait for my salary until after the Columbus engagement, which I refused to do, feeling that these men who were speculating on my name, were on their last legs. Furthermore, when this request was made to me, I refused to go on unless they made some provision for the payment of my salary. They gave me two checks on the box-office for the money to be paid in installments. That I had these orders was known to every member of the company when we began our Columbus engagement.

At this place Spitz went ahead and left Cohen behind, first taking from the box-office a sum of money in amount unknown to me. Before the performance on Saturday night, learning that certain members of the company threatened not to play, I called to my dressing room every member, and begged them if they were not going on to evince their determination before the curtain was rung up. At the same time I told them that I held these orders and would certainly collect them if possible. They agreed to go on without any solicitation from me, and I made them promise to stand by me and see them through, as has been stated. I might state here that the receipts were attached for a claim of \$100 against Spitz and Cohen, to which suit I was made a party defendant, though only an employee. On Saturday night I got \$100 on my orders, leaving \$100 still owing me, and after the performance Mr. Cohen tried to borrow \$100 from me to take the company out of town. I refused to lend this money, realizing that the company must soon close, and there was no prospect of getting any part of my money back. However, I offered to continue playing without salary, paying all my own expenses, until they got on their feet again, but this offer was refused, and the season came to a close.

I then determined to return to New York with the company and reorganize, and for this purpose sent a messenger to the railroad agent to get a rate for the company back to New York, and also to find out the amount of their hotel bills. While engaged in this, I learned from the daughter of the hotelkeeper that the company, headed by Cohen, were assembled in the dining-room abusing me roundly for some reason I do not know. My patience had therefore been pretty severely taxed, and this evidence of ingratitude from people for whom I had not only the kindest feelings, but was quietly seeking to assist, was the straw that broke the camel's back. These who talked most bitterly against me, owed their position in the company to my aid. I saw my kindness was misplaced, and being under no legal or moral obligation to any of them, I concluded to leave them to get assistance from those of whom they had the right to ask it. The facts I have here stated, I can prove beyond the possibility of contradiction.

Not content with trying to place me in the light of one derelict to all sense of business obligation, the instigators of the articles in these two papers have directed against me a deadlier blow, by coupling my name with that of one of the gentlemen of the company, in a way which, if true, would place me in that class of the unfortunate, of my sex lost to all moral sense. This has been done with a brazenness of statement and coarseness of language that must bring a blush to the cheek of every honorable man and woman, and reflect anything but lustre on the greatest of modern institutions—the press. I am loath to believe, that this kind of work falls within the province of true journalism. It is a reflecting, thought to a woman to be obliged to defend herself against such accusations. But as I have been early gripped through to womanhood I have battled with the world for my own subsistence, and having no stronger hand to wield the weapons of defence for me, I must undertake this task, horrible as it is.

I can do no more than pronounce these charges and insinuations in all respects false and malicious. Indeed, their very character must force this conclusion on the mind of a fair-minded reader. But the malice of my enemies did not stop with trying to injure me; they sought to injure the man whose name they linked with mine in the estimate of his parents and bring sorrow to a mother's heart. Marked copies of these papers were sent to the father and mother of this gentleman. Could any scheme or malice have been more diabolical than this? Marked copies were likewise sent to friends of mine throughout the country, wherever they were known to me. Everything to injure me in public and private estimation was done. My friends, I know, will give no credit to these articles, and if you will kindly give the public my side of this affair, I am confident of a favorable judgment at their hands.

In conclusion, permit me to say that by the first of January I expect to take the road again with an entirely new and superior company, under my own management. I do not intend to rest quietly under these attacks, but shall give the instigators every opportunity to prove their truth.

AGNES HERNDON.

Open time at the Opera House, Carbondale, Pa., in weeks of Dec. 12, '00; Jan. 12, '01 and 26. Also in February, March and April. Christmas date also open.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application after a day or two, and need not be called for. Letters not returned to the post office are considered as abandoned.

Amber, Mabel	Fullford, Robert	Mossing, Mr.
Adams, Geo. H.	Gallan, Miss E.	Mason, Louis
Aldrich, Louis	Gallan, Campbell	Martell, Annie
Aldridge, E.	Gallatin, Alberta	Matt, Florence
Amiel, Louis	Greenwood, Marie	Nichols, John
Beach, E.	Gossman, C. S.	Nich, Rachel
Blair, E.	Graham, R. A.	Ober, Geo.
Baker, H.	Greene, Clay M.	Pentfield, Mary
Brown, Theo.	Grady, Elsie	Perrault, Adela
Bernstein, left	Gully Without	Peyser, David
Brady, W. A.	Crime Co.	Pierro, Lydia
Broadhead, Mrs.	H. Kman, E. S.	Plunkett, Frank
Brown, Harry	Herrick, Nell	Randall, Henry
Bonner, Marjorie	Holmes, Clarence W.	Rice, E. E.
Buckley, Fred	Hilton, Grace	Reeves, Harry
Cassidy, C. H.	Hyde, J. M.	Ruthie, Oscar J.
Cavington, DeCar	Hanchett, D.	"E. E."
Conors, Frank	Hager, Alfred	Robinson, Eda
Craig, John	Hamilton, G. H.	Serrano, Thos. K.
Collins, Myra	Hamilton, Florence	Shulz, James
Clark, H. G.	Hawkins, Geo.	Shakford, Chas
Crook, E. J.	Hunt, Wm.	Smith, Carl
Clifton, Geo. I.	Ingram, Beatrice	Snyder, Grace
Cherry, Adelaide	Irwin, Edna	Schuck, Grace
Crowell, J. H.	Jed, Alfred	St. John, Grace
Cross, E. J.	Jordan, May	Scott, John Philip
Conger, Lanchmon	June, George W.	Sie, J. G.
Clarke, Mariande	Janaschek, Wm.	Sanson, Bessie
Collins, George	Juch Opera Co.	Sherwood, Wm. A.
Cassidy, Edith		Sandbrook, James
Castle, E. J.		Stephens, Walter
Corn, N. J.	Jack, Sam	Stevenson, Chas.
Conley, H. L.	Johnson, Geo. A. D.	Swanson, Velma
Chapman, E.	Johnson, Burt	Sage, Percy
Conard Opera Co.	King, Wm. T. H.	S. Swan, Mark
	Kent, Charles	Sheldon, Will
	Kinsberger, Sol. H.	Smith, Arlen
	Kemble, Frankie	Storger, William
	Knight, Edna	Thomas, W. H.
	Kew, E. S.	Tross, D. W.
	Livingston, Alice K.	Fittell, Charlotte
	Lee, Willard	Latter, John
	La Verne, Miss L.	Lanell, Jr., Frank
	Lodge, Frank V.	Temney, Ernest E.
	Lanning, Nina	Underwood, A. E.
	Marriott, Chas.	Voughtin, Wm.
	McCall, George	Vonck, Ely
	McCarthy, M.	Vokes, Miss I.
	Memo Quarante	Werner and De Rand
	Marshall, Herbert	Walt, Lila
	McGee, M. J.	Ward, E. E.
	Madie, E.	Ward, E. E.
	M. Douell, Melrose	White, Lucina
	Mitchell, C. M.	Warner, Edw.
	Moore, Wm.	Wynette, Chas.
	Moore, Wm.	Ward, E. E.
	Moore, Wm.	Warner, E. E.
	Moore, Wm.	Zanora, J. J.

IN OTHER CITIES

ST. LOUIS.

Sol Smith Russell's presentation of *A Poor Relation* was witnessed by big audiences at the Grand Opera House during the week commencing Nov. 25. Mr. Russell was cleverly supported by Lillian Owen, Henri Osborne and Master Hudson and Hazel Chapple. Henry E. Dixey in *The Seven Ages* week of 7-11.

Prince and Pauper was presented at the Olympic Theatre week commencing 12. Elsie Leslie is bright and interesting in the dual characters, and the co. supporting the little star is a capable one. Arthur Elliott was especially strong. *A Midnight Bell* week of 7-11.

Obby Gaylor in *An Irish Arab* drew big audiences during his engagement at Pope's Theatre. Play and star made a great hit.

The World Against Her was given at Haylin's Theatre with Agnes Wallace-Villa in the leading part, week 12. Miss Villa has some excellent emotional work. The audiences have been satisfactory in point of numbers. The Clemenceau Case 7-11.

The Blue and the Gray was ably presented at the Standard Theatre week ending 6. Shaffer and Blakeley's Specialty co. next.

The engagement of the Amburg Opera co. in repertoire at the Music Hall was a most brilliant one. The co. continues for two weeks.

Manager John W. Norton, of our Grand Opera House, left for Pittsburgh, Pa., Nov. 28 to attend the opening Dec. 1, of the new theatre, the Duquesne, he and Mr. David Henderson, of Chicago, have just built there at a cost of \$750,000. It is the most elegant and handsome theatre in that city and in fact is one of the finest in the country. Manager Norton is one of our most popular and successful managers, and his many friends here hope that the Pittsburgh theatre will prove as successful in a financial way as he has been.

Mr. LeClerc has left the Woman Against Woman co., and Manager Sam Villa is temporarily filling his place.

The Amburg Opera co. play a second week's engagement at the Music Hall and then return direct to their theatre in New York city.

Haylin and Pope's Theatre have been boycotted by the Labor organizations, owing to the refusal of the management to recognize the Federation of Brotherhood's demand for an increase in prices. It does not seem to diminish the attendance, however.

Fred. Wright, representing *A Midnight Bell*, has been at the Laclede Hotel for several days. He is accompanied by his wife.

Manager Joseph Schuman has been in the city for several days looking after the arrangements for Summer opera at Schuman's Garden next season. Everything is about satisfactorily arranged. Celli Simonson, musical director of the New York Casino, will be the musical director and the contract with him will be sent on and signed by him at once. He anticipates to bring a first-class co. in every respect, but no names as yet have been mentioned. Except those of Louise Essing, who made a hit there last Summer, and Mr. Douglas Flint, who was also a favorite.

CINCINNATI.

The musical festival at Henck's, as Manager James Bennett announced, the week of 2-11, during the Bostonians' engagement at his handsome North Side amusement resort, was in every sense a success. In Robin Hood, which held the boards during several evenings of the week, the co. appears to decided advantage. Edwin W. Hoff in the title role, Jessie Bartlett Davis as Allan-a-Pale and Juliet Cordan as Maid Marian, coming in for the bulk of applause, while Barnabee's High Sheriff added to the excellence of the cast. The several operas were handsomely mounted. The Prince and Pauper, as presented by the Lyceum co., week of 7-11, followed 12-10 by The Bottom of the Sea comb.

During her week's engagement at the Grand, which closed Monday, the co. presented *Pearl of the North Sea*, London Assurance and Forget Me Not, and it is safe to say that in Merivale's wonderful dramatic play no better exponent of the trying role of Stephanie has appeared in Cincinnati. John T. Sullivan furnished Miss Coghlan abundant support and the cast in general was above the average. W. J. Scallan week of 5-11; Lotta 12-20.

The Pike Opera House, which remained closed during the week of 1-11 in the absence of a desirable attraction, will reopen 8 with Dan Sully in *The Millionaire*. A large advance sale indicates an excellent outcome for the week. No attraction as yet secured for week of 2-11. The U. S. Mail 2-22. At Haylin's Joseph Murphy favored the admirers of Irish drama with an excellent bill during the week ending 1-11, the repertoire comprising *Shannon Rhine*, *Kerry Gow* and *The Donagh*. Attendance very large. Mr. Murphy's support included a very clever Cincinnati, W. T. Sheehan, whose *Lawyer Waddy* in *Shannon Rhine* scored a distinct hit. The several plays were satisfactorily staged. The Fat Men Club week of 7-11, followed 12-21 by Master and Man. A Pair of Jacks 2-27.

The bill offered by the Wilbur Opera co. during the eighth week of its lengthy engagement at Harris, consisted of *Mascotte*, *Three Black Cloaks* and *Pinafore*, the latter being especially well received. Jessie Kirwin's *Letitia* in *Mascotte* was exceptionally close 20. The co.'s stay will be brought to a close 25. The Nelson comb. is booked for week of 2-27.

Reyant and Saville's Sensational Room Burlesque co. (What a name for a three-sheet poster!) closed a most successful week's engagement at the People's. The features of the program were *Yankee*, *Arden* and *Louise*, the latter being especially well received. The co.'s stay will be brought to a close 25. The Nelson comb. is booked for week of 2-27.

John Wilson, director of amusements in Robinson's Circus, sustained a rather serious fracture of the ribs at Reims, Wis., recently, and is at present confined in his residence in this city under surgical treatment.

James E. Fennessy's friends are agitating a complimentary benefit to be shortly tendered that genial manager.

Walter Collier arrived in advance of Frohman's Lyceum co.

The Elfre was presented 11 at the German Theatre and attracted a large attendance.

The Bostonians opened 1 at Henck's to a \$1,000 house.

Manager R. E. J. Miles was in receipt of advice from New York to the effect that his old partner, General Barton, at present was seriously ill, and left for the metropolis 11.

Charles Bemis, a local soloist, was enthusiastically received 10 at the Sunday "Pop." Dora Wiley (Mrs. Richard Golden) will be the vocalist at the Sunday "Pop." at Music Hall.

That eminent artist, James E. Murdock, recited "Sheridan's Ride" at an entertainment given for sweet charity sake at the Pike Opera House.

PHILADELPHIA.

At the Arch Street Theatre Jefferson and Florence made their appearance 1 before a large audience and were given a hearty reception. The supporting co. which included such sterling artists as Madame Pomini and F. C. Bangs was excellent throughout. Business very large during the week. Same co. 2-11.

At the Grand Opera House the new American opera *Sun Alley* had its first production 1 before one of the largest audiences of the season. The music is by Frederick Miller and the libretto by H. Terratt Donnelly. The plot deals with the adventures of a comic opera co., wrecked on an uninhabited island, who are rescued by the United States steamer *Cerberus*. Act first shows the wreck of the *Cerberus* and the arrival of the *Cerberus*. Act second takes place on the deck of the *Cerberus*. Act third shows the rescue of the *Cerberus* by the *Cerberus*. The cast includes Bertha Rice, Tom Ricketts, Carrie Futey, W. H. Ford, Edward M. Fay, and others not quite as well known. Ship *Alley* affords a light and merry entertainment with an accom-

paniment of bright and catchy melodies, and will probably prove a success. Robert Boushing 5-11.

Miss McGinty, with Fay Temperton in the title role, was presented at the Walnut Street Theatre 1 to a crowded house. The piece has no plot, being merely a collection of specialty business, but it is given by a first-class co. and draws full houses every night. Same co. 8-11.

At the Park Theatre, Annie Ward Tiffany made her first appearance in this city as a star 1 in L. R. Shewell's new play, *The Step-Daughter*, to a good house and made a decidedly favorable impression. She is supported by a very capable co. and business was large during the week. Marie Wainwright in *Twelfth Night* 8-11.

Emmet opened 1 in Uncle Joe, or Fritz in a Mad House to a houseful of admirers and played and sang as well as ever. Baby Spencer and "Pittimmon," the huge St. Bernard dog, received a large share of the applause. Business good. Agnes Huntington in *Paul Jones* 8-11.

At the Chestnut Street Theatre the Casino co. commenced their second week in *The Grand Duchess*. On Thursday night, a Poor Jonathan was given. Business fair. Some co. in *Poor Jonathan* 8-11.

At the National Kanjaka opened 1 to a crowded house. Business good. Same co. 8-11.

The Bottom of the Sea, a marine spectacle, was reproduced in this city at the People's Theatre and drew a large audience. The big stage of the People's gave opportunity for securing many novel stage effects. The piece draws well. The Clemenceau Case 8-11.

At Foran's Theatre Katie Emmet in *The Wives of New York* did a very large business week of 1-11. Called Back 8-11.

The Atkins Comedy co. is doing a good business at the Lyceum Theatre in *Puck's Bad Boy*. Kentucky Bill 8-11.

At the Kensington Theatre Dominick Murray's play, *A Legal Wrong*, opened 1. Business fair. Parisian Novelty co. 8-11.

The Indian actress, Go-Go-Mohawk, drew good houses at the South Street Theatre week of 1. A Legal Wrong 8-11.

At the Central Theatre Harry Williams' Own Specialty co. opened 1 and played to big business during the week. Western Specialty co. 8-11.

BROOKLYN.

The International Specialty co. attracted lovers of vaudeville to the Park Theatre week of 2-11. The Nataskies, xylophonists, the Avolies, horizontal bar performers and Lieutenant Traits, ventriloquist, were the best on the bill. Gillette's amusing *Three All the Comforts of Home* 8-11. Francis Wilson in *The Merry Monarch* week ending 10. First-class attractions have been at this house since the season's inception and an excellent list of artists are yet to appear in standard plays.

Marie Wainwright is a favorite in Brooklyn and large houses greeted her at the Opera House at each performance of *Twelfth Night* week of 1-11, matinee being crowded. She was suffering from a severe cold part of the week. Evans and Hoy in their "edition de luxe" of *A Pair of Jacks* with the three tall Levey Sisters in the cast 8-11. The Fast Mail, which has met with success in the South and West, is due at the Grand 15.

At the Holmes Star Theatre, Charles McCarthy in *One of the Bravest* won the sympathies of the audience week ending 11. Shamus O'Brien with Charles Erskine Corner as the star 8-11.

A lively time prevailed at Hyde and Bohman's Theatre 1-11, a good variety bill being offered by Williams and Orr's Minstrels. The Sisters Coyne, Annie Wilmut, Tachibana and Ome, Japanese jugglers, Latona, the "music comedian," were among the performers. Tony Pastors co. week of 8-11.

The Strange Orchestra was at the Clermont Avenue Rink 4-11.

The Fulton Theatre patronage continues good.

BROOKLYN, N. Y.

Evans and Hoy in the *Parlor Match* drew crowded houses at the Amphion week of 1-11, the Levey Sisters in their specialties being a great attraction. Pauline Hall Opera co. in *Amorita* and *Emmie* 8-11.

The Lilliputians in *The Pupil in Magic* crowded the Lee Avenue Academy week of 1-11, drawing out the entire theatre-going public. Mrs. Leslie Carter in *An Ugly Duckling* 8-11.

Hubert Wilke in *The Vagabond* did an excellent business at Proctor's Novelty week of 1-11. Good support, and singing excellent. Oliver Byron in *The Plunger* 8-11.

Adah Richmond Barlesque co. did a fair business at the Grand week of 1-11, Joe Cassell being especially good. Gillette's *Wonders* 8-11.

Dan McCarthy in *True Irish Hearts* did good business at the Lyceum Theatre week of 1-11. Dowling and Hasson week of 8-11.

BALTIMORE.

Steele Mackay's Drama Money Mad was presented for the first time in Baltimore at the Academy of Music week of 1-11 to moderate business. Charles B. Hanford as Jack Adams was very strong and B. R. Graham as Cary Haskins did some very clever acting. Robert Mantell week of 8-11.

The Lyceum Theatre presented *The Henrietta* week of 1-11. Stuart Robson as Bertie Lamb was received, as usual, with favor. George S. Woodward as Old Nick was acceptable; the rest of the cast was very even. The Lilliputians week of 8-11.

Shenandoah opened at Ford's Opera House to a packed house 1. Business for the week continuing very good. Mr. Carlisle as Colonel Kerchival West is as attractive as ever. Cyril Scott as Colonel Ellingham was very clever. On the whole the play was cast strong and mounted very well. E. H. Sothern week of 8-11.

Two Old Cronies was the attraction at the Holiday Street Theatre and was received well. Business for the week good. One of the Bravest week of 8-11.

Sheridan and Flynn attracted good audiences to Kernan's Theatre. Marie Lee and James F. Hoy were favorites. A good novelty bill was presented and highly appreciated. Business for the week good. Kernan's Vaudeville week of 8-11.

CLEVELAND.

Thanksgiving week went very ahead of the season. The houses were packed to the doors early every night, but this week a reaction has set in and business has been only fair.

Roland Reed opened a three nights' engagement at the Opera House 1. The Woman Hater is one of the funniest comedies on the road. All the parts were well taken by a fine cast. Fair business. George Thatcher 8-11.

Cleveland's Minstrels at the Lyceum for a week to fair business. Best minstrel show of the season. Mr. Barnes of New York 8-11.

Jacobs opened with *Tim Soldier* 1 and did a good week's business. The co. is a very good one and the parts were well performed. The Wife 8-11.

Reilly and Wood's variety show opened for a week at the Star to good business. As usual they had a first-class co. Nelson's World of Novelties 8-11.

CHICAGO.

Richard Mansfield presented Beau Brummel at the Columbia week of 1-11 to crowded houses at every performance. Same week of 7-11.

The De Wolf Hopper Opera co. presented *Castles in the Air* at the Grand Opera House. Business has been very large and the season will undoubtedly be most prosperous. Same week of 7-11.

The famous Boston Athenaeum Specialty co. had a splendid week's business at Hooley's. Same week of 7-11.

The Babes in the Wood continued to draw large crowds to the Auditorium. Same co. for three weeks 7-11.

The Clemenceau Case, with Laura Bazar as Eva, drew great crowds to the Haymarket. Lizzie Evans in *Poor's Ferry* week of 7-11.

Corinne in *Carmen* delighted the patrons of the Alhambra. Monte Cristo, Jr. 8-11.

Russell's co. in *City Directory* continued to draw crowds to the Opera House. Same week of 7-11.

Uncle Tom's Cabin was popular at Jacobs' Clark Street Theatre. J. H. Wallack in *The Banishing Week* of 7-11.

An Irishman's Love, a boisterous farce, did well at Haylin's. A Pair of Jacks 7-11.

The Roberts-Sailer co. in *Vanst and Marguerite* were successful at the Criterion. An Irishman's Love 7-11.

Pat Rooney and co. filled the People's Theatre. William Redmond in *Hermine* week of 8-11.

Selle McHenry in *Chain Lightning* had a hearty welcome at the Windsor. Charles A. Gardner in *Fatherland* week of 7-11.

The Kent-Santley co. had a good week's business at Litt's Standard. Dear Irish Boy 7-11.

KANSAS CITY.

The reappearance of Little Lord Fauntleroy at the Coates last week did not prove a very successful engagement. Light audiences attended throughout the week, notwithstanding a very capable co. presented a good performance. McCaul Opera co. 8-11.

The Carleton Opera co. gave a delightful week of light opera at Warder Grand week of 1, presenting *The Brigands*, *Nanon*, *The Queen's Love Handkerchief* and *Mikado* to large and appreciative audiences. Mr. Carleton is carrying an exceptionally good co. this season, and his chorus is quite remarkable for its evenness and strength. The Clemenceau Case 8-11.

Mr. Palmer's competent co. presented *Jim the Penman* to a fair week's business at the Gillis week of 1-11. Charles H. Riegal as James Raiston was especially effective, and Louise Rial gave a vivid portrayal of Nina. Hanlon-Volter-Martineti co. 8-11.

The Fairies' Well, an Irish drama from the pen of Con T. Murphy, popularized itself with the patrons of the Ninth Street. The play has some good dramatic situations in it, and is filled with bright and witty repartee. Carroll Johnson, of minstrel fame, heads the capable co. presenting the play. The Hustler 8-11.

The Midland had one of the best vaudeville attractions of the season week of 1-11, Elliott's Voyagers. The Elliotts are famous for their cycling feats, and they have with them a troupe of japs, that perform marvellous feats of balancing. The Fugitive 8-11.

Manager Hudson will give the Coates over to local entertainments week of 8-11.

Manager Crawford reports an increase of business this season in several of the houses on his circuit. The World's Fair is to play a return date in Kansas City soon. Henry M. Stanley will lecture at the Warder Grand 2-11.

W. E. Kewich, manager of The Hustler, is ahead of his co. arranging for its appearance at Ninth Street week of 7. The co. in order to play in Kansas City for a week, canceled a week of one-night stands. An attachment suit for damages was brought by the managers of the Padlock Opera House at Beatrice, Neb., but through the intervention of Manager Lodge, of the Midland, the suit was withdrawn.

Miss Georgie Woodthorpe, who has been playing the role of Mina, the adventuress, in *Little Lord Fauntleroy*, has been compelled to leave the co. and go to California for her health. Miss Bell, of this city, daughter of the well-known actor, William Bell, who was killed in a railroad accident at Charleston, W. Va., last Winter, filled Miss Woodthorpe's place.

PITTSBURG.

The important feature of the week ending 6 was the opening of the new Duquesne Theatre under the management of Henderson and Morton, proprietors, David Henderson manager and Wemyss Henderson resident manager. This house, dedicated to first-class attractions only, was opened 1 by the Emma Juch Opera co. in repertoire. The theatre proper is, without doubt, the brightest, cosiest and neatest in the city. Though not a large house, it has many a charm that must be sacrificed in a house of larger proportions. The Juch Opera co. labored under adverse circumstances. Having made the run here from Charleston, S. C., they were very late getting the curtain up, but nevertheless the audience was very enthusiastic over the opera and the co. Business, though light first night, steadily increased to first-class. The Bostonians 8-11. The Vokes 12-20.

The Grand Opera House has been doing very well with *Corra Turner in The Refugee's Daughter*, which was produced here for the first time, and gave very good satisfaction. The co. is well selected and the performance as a whole good. Cleveland's Consolidated Minstrels 8-11.

W. J. Gilmore's Sea King pleased large audiences at the Boston. Ada Glasca, Mark Smith, Kate Gail Bert, R. E. Graham, the comedian, were excellent. Business has been fairly good.

The Academy of Music has had very large houses to see the vaudeville performances of The Sun Devere co. week of 1-11.

The Paymaster did a very big business week of 1-11.

The Standard Theatre formerly the Clipper Theatre was opened 1 by J. D. Clifton's Ranch King co. This theatre will be run on the popular price plan. Harry Williams' Own co. is to be here as his Christmas attraction.

Stuart Robson crowded out the Opera House orchestra for his last night 11. The Fiske Grand Concert co. will be here 1-11.

Ada Glasca shows great improvement since her last appearance here. She had two or three recalls.

Manager Henderson gave a banquet after the performance Monday to sixteen of those who had been instrumental in pushing the Duquesne to completion.

BOSTON.

It is now announced that the Southern season at the Boston will close January 1. It is now in its thirteenth year, and there is yet no appreciable falling off in the audiences. It was the intention of Manager Tompkins to produce it in New York immediately after its withdrawal in this city, but the probability is now that its production will be delayed until the beginning of next season.

At the Lyceum this week J. K. Emmet in *Uncle Joe, or Fritz in a Madhouse*.

This week is the last in the comedy season at the Museum. Rosedale 12-20.

W. J. Florence's Irish play, *Inshaugue*, is this week's attraction at the Grand Opera House. Bunch of Keys 12-20.

Rosina Vokes closes her season of five weeks at the Tremont this week and will be followed 15 by Stuart Robson in *The Henrietta*.

Francis Wilson is still drawing large audiences at the Globe in *The Merry Monarch*. Hanlon's Superbia is announced for a two weeks' season 12-20.

Booth and Barrett are in their closing week at the Park.

At the Howard Hardie and Von Leer in *son the Frontier*.

DETROIT.

After Dark closed its engagement at the Lyceum Nov. 20, having done a good week's business. A full upper house greeted the Vaidis Sisters' Novelty co. 1; the lower portion was only fairly filled. Good co. McCarthy's Mishaps 8-11; Thatcher's Minstrels 12-11.

Joseph Murphy closed the week at the Detroit Nov. 20, having done his usual large business. David Henderson's revised *Crystal Slipper* co. opened to a large house 1. Edwin Foy, who was down for the part of the valet, was ill, and his place was acceptably filled by Joseph M. Dorey. Ida Muelle was charming as Cinderella and Louise Montague sustained her reputation of the season's beauty in the part of the Princess. James O'Neill in *The Dead Heart* week of 8-11.

P. F. Baker, who is very popular here, closed a S. R. O. week's business at Whitney's 20, hundreds being turned away at two of three of the performances, especially on Thanksgiving night. Gray and Stephens, headed by Minnie Oscar Gray, opened week of 1 to a good house. Black-thorn week of 8-11.

JERSEY CITY.

The strong English melo-drama, *Hands Across the Sea*, was presented at the Academy of Music week of 1-11. The play was produced with effective scenery and an excellent cast and the engagement was a profitable one. Henry Parsons, in the role of Robert Stillwood, was very clever, and George Frederick Nash and Robert P. Gibbs received merited applause. Edna Carey and Anna Belmont were well received. Later on week of 8-11.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE: Al Field's Minstrels.

ANNISTON.—NORRIS STREET THEATRE: Patti Rosa presented her new play, *Imp. Nov. 27*, to the largest and most fashionable audience of the season; receipts over \$200. Amy Lee 2.—THE DRAMATIC MIRROR can always be found on sale at Ed. M. White's news and book store, East Tenth street, near Noble.

FLORENCE.—ACADEMY OF MUSIC: Al G. Field's Minstrels 1 to a deservedly large and appreciative audience.

MOBILE.—MOBILE THEATRE: Patti Rosa Nov. 28, 10, unduly to poor business. Harry Lay in *The Still Alarm* drew largely. The local fire laddies were out in numbers.

TUSCALOOSA.—ACADEMY OF MUSIC: Minnie Seward in *Flossie* 5-6.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: Kelly and Williams' *Yon and I* week of 1-11. Frank Daniels 7-11. Frank Daniels is also booked at Los Angeles Theatre, but Manager Lehman states an injunction suit is in readiness for Mr. Daniels if he attempts to play elsewhere than at the Grand.—LOS ANGELES THEATRE: Clara Morris in *Camille*, Miss Multon, and Renee did a fair week's business. Prof. Gentry's *Equine and Canine Paradox* week of 1-11.

COLORADO.

DENVER.—NEW BROADWAY: Rice's World's Fair did a heavy business at the opening and Thanksgiving, but the rest of the week ending Nov. 20 was only fairly good. Adelaide Moore appeared as Juliet to a large audience.—Tabor Grand: The Hanlon-Volter-Martineti comb. was a paying attraction week ending Nov. 20 to large houses. The Stowaway opened 1 for a week.—DENVER: The co. that come along this way now nearly all have "New York casts." Ve gods, the New Yorkers must be an easy lot to please.—Joseph Wheelock was actually cheered on the opening night of the Adelaide Moore engagement for playing *Mercurio* so well.

PUEBLO.—GRAND OPERA HOUSE: On Nov. 21, 22 occurred the event of the season. It was the formal opening of the Grand under the present management. The theatre was artistically decorated with flowers and growing plants. The Carleton Opera co. sang Friday night and Saturday matinee. Hanlon to a select and very large audience, and on Sat. night big brigades to the full capacity of the house. A pleasing novelty consisted of a perfumed programme.

LEADVILLE.—Tabor Opera House: Hanlon-Volter-Martineti co. 2, 3. Grismer-Davies co. 5-6.

ASPEN.—WHEELER OPERA HOUSE: The Hanlon-Volter comb. 1. Grismer-Davies comb. 4.—DENVER: Tivoli Theatre will be opened 1 by the Peerless Dramatic co.

CONNECTICUT.

WATERBURY.—JACOBS OPERA HOUSE: James Mackie in *Grimes' Cellar Door* to a small house 1. Casino Theatre: Whallen and Martell's comb. 1; were greeted by crowded houses at each performance.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: All the Comforts of Home 1-11; to packed houses, the show making a hit. This co. received certain calls after every act on the opening night.—BROOKFIELD THEATRE: Paul Kanwar, with E. J. Buckley in the title role, had good houses 7-20.—GRAND OPERA HOUSE: Inshaugue to full houses 1-11.

HARTFORD.—PROCTOR'S OPERA HOUSE: Frederic Bryton presented his new play, *Jim, Thanks-giving* evening to an immense audience. The play was repeated 25 and *Forgiveness* 26. The latter is a much better play than *Jim* for Mr. Bryton. Mande Banks in *Joan of Arc* to well pleased audiences 8-11.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE: Frederic Bryton in *Jim* to a fair attendance. Performance satisfactory. Mr. Bryton is still afflicted with throat trouble. Frank Evans, supported by Eva Clayton, presented *The Runaway Wife* 1 in an excellent manner to moderate business.

NEW BRITAIN.—OPERA HOUSE: Grimes' Cellar Door co. 1 to a small house owing to a storm. A good co. and a bright musical burlesque.—DENVER: Manager Gilbert shows determination to keep his house up to the standard. On Thanksgiving a "snap" co. gotten up for the holidays, booked to give *The Child Stealer*, but the co. proved so poor that Mr. Gilbert rang down the curtain in the middle of the afternoon performance and refused to allow the co. to play in the evening. To those who had purchased tickets the money was refunded.

MERIDEN.—DEWEAN OPERA HOUSE: The Runaway Wife, under the auspices of the Elks, to good business 1. Goodwill Dickerman and Terrah Hamlin, contralto, of Brooklyn, in concert, to a fair house. PERSONAL: Goodwill Dickerman, the humorist and costume orator, read in Meriden 1. He made an excellent impression on the audience. His facial expression is good, and the selections of a pleasing and popular nature.

MYSTIC.—OPERA HOUSE: Grimes' Cellar Door drew a good house 1. James B. Mackie as Grimesy, the Boy, was received with bursts of applause.

BIRMINGHAM.—STERLING OPERA HOUSE: James B. Mackie in *Grimes' Cellar Door* to a fair house 2. Harry and Fay in *Ken's Flirtation* to a large and well-pleased house 1.

WILLIAMSTIC.—LEONARD OPERA HOUSE: Philip Phillips in *A Carol of Song Around the World* to good business 1-11. Honest Hearts and Willing Hands to a large house 5.

Wilson's Minstrels and Little Lord Fauntleroy week of 10.—ITEM: Manager Glover has transformed the Astor Opera House into one of the neatest and cosiest theatres in the State.

ILLINOIS.

LINCOLN.—Comp's Railroad Museum to big business. A decidedly novel and interesting spectacle.

QUINCY.—OPERA HOUSE: Louis James & Henry Dwyer Sol Smith Russell 1.

BLOOMINGTON.—DERBY THEATRE: The Hostler pleased a large audience 1. Natural Gas 1.—ITEM: Rentrout's Pathfinders opened a week's engagement to good business 1.—ITEM: Harry Leighton and Len Sommers, late of Cleveland's Minstrels, made their first appearance with The Hostler on here. They joined the co. in Chicago.

PEORIA.—THE GRAND: Henry E. Dixey in Alonzo and Seven Ages 1; large and pleased audience. —ITEM: Frank Mayo opened the new Turn Hall, in Pekin, a town ten miles below this city, in Daisy Crockett to large audience.

OTTAWA.—SHERWOOD'S OPERA HOUSE: The Hostler 1; crowded house.

PANA.—HAYWARD'S OPERA HOUSE: Agnes Wallace-Villa in The World Against Her to a poor house 1, but gave a good performance.

ELGIN.—DU BOIS OPERA HOUSE: Louis James Nov. 22 was a great holiday attraction, playing to splendid business, both matinee and evening. The Marble Heart and Hamlet were presented.

ROCKFORD.—OPERA HOUSE: Bartholomew's E. J. Paradox week of 10; fair business.

DIXON.—OPERA HOUSE: Sackett and Simco's co. closed a week's engagement Nov. 23. Business fair at cheap prices.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Nat Goodwin opened his engagement to a large and brilliant audience with the one-act play The Viper on the Hearth, followed by his latest success, The Nomine in which he scored a pronounced hit.

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"out of sight." CITY HALL: Edward Strauss and his soprano Vienna Kreis gave two grand concerts in Rockbridge's two courses 2; to audiences that tested the seating and standing capacity of the house. It was by all odds the finest musical performance ever received. —ITEM: That king of road agents, Jack Faust, has been doing sufficient advance work for Lydia Thompson to pack the theatre 1. —ITEM: He was with us three days. Strauss' two concerts attracted over 1,000 people. Our German Ward has succumbed to the dead destroyer, want of patronage. Lydia Thompson's Dazzlers passed through 2 on en route. Manager Horbury, of the Lewiston Opera House, was in town 2.—ITEM: The Thanksgiving audience at the Theatre number 1. —ITEM: Annie Carter, a great favorite here, is with the Lydia Thompson co. John L. Sullivan was the 100,000 during his stay here. —ITEM: Josephine Cameron's co. is booked 20-1-1. P. J. Kennedy, of Dun-can Harrison's co., landed a brief space 20.—ITEM: Jack Barnett tells me that Harrison and Sullivan played 20,000 at the Chicago Haymarket, and says his advance sales in one night stands have averaged five and six hundred dollars.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Outman's horse show gave performances 1; to very slim attendance.

MASSACHUSETTS.

LYNN.—LYNN THEATRE: The Clemenceau Case, with Scyll Johnson as La, Nov. 20-21 to large audiences. The objectionable features in the play have been cut and the figure of La is over draped to an extent bordering on the ludicrous. —ITEM: Hail: Uncle Hiram 20-21 to good business. The Souvenir Uncle Tom's Cabin co. 1-2 to rather light business. —ITEM: Maude Banks will visit her sister, Mrs. Rev. Paul Striding, about the middle of this month and then go to Washington, where she will spend the remainder of the season with her parents. —ITEM: Joseph L. Manzer has left the Midnight Alarm co. and will return to Chicago. The Muse has an excellent variety bill on this week and is doing a good business. The Mayor and several Aldermen attended the first performance of The Clemenceau Case.

BROCKTON.—CITY THEATRE: Joseph Howard, Jr., lectured for the benefit of the Brockton Press Club, upon "Journalism and Personal Reminiscences" to a large and well-pleased audience 1; Oliver Byron in The Plunger did a good business and gave evident satisfaction 2. —ITEM: Thomas Kiley, who has been playing the part of Captain Dietrich in Evangeline during Mr. Harris' illness, has just returned to his home in this city.

ADAMS.—OPERA HOUSE: Royal Edinburgh Concert Co. under the auspices of the Young Men's Club, to a full house 2. A first-class entertainment. Old Jed Prouty to a medium house. Audience well pleased.

NARLBORO.—The Limited Mail to S. R. O. 2. Co. and stage effects first-class.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Louis Aldrich in The Editor Nov. 20 to S. R. O. Charles Erin Verner in Shaw's O'Brien 20 to very light business. Frederic Bryton played first to good business 1.—ITEM: Strauss Orchestra delighted large audiences at both afternoon and evening concerts.

ANNEBURY.—OPERA HOUSE: Reuben Glue Nov. 20 to a light house. Arion Quartette 2 gave a fine entertainment to a small house.

FALL RIVER.—ACADEMY OF MUSIC: The Dark Secret co. closed a three nights' engagement Nov. 20 with big results financially. Oliver Byron 1 presented The Plunger to fair business. The play has been rewritten and much improved since it was here last season. The co. do not play week of 15. Zee drew poor houses 2.

MILFORD.—MUSIC HALL: The Limited Mail played to a packed house 2.

NEW BEDFORD.—OPERA HOUSE: Oliver Byron Nov. 20; fair house. Nora 2-3; fair houses.

NORTHAMPTON.—OPERA HOUSE: Willis E. Akers in Reuben Glue to fair business. Miss De-lano's song was one of the features. —ITEM: Charles MacGeechy, manager of Richard Golden, was in town 2 also the Prouty Tavern car, in advance of the co., which comes in. Edward Hurst, formerly in advance of the German Ward co., has been a similar position with Reuben Glue co.—W. E. Atkinson, also of the German Ward co., is with the Reuben Glue co.

HAVERHILL.—ACADEMY OF MUSIC: J. J. Dowling and Sadie Hanson Nov. 20 in The Red Spider to a large house. Oliver Byron in The Plunger 1. Rain, sleet, snow, hot and cold, all inside of two hours, but a good house greeted him as usual. The play has been rewritten, and as presented with his strong co. is a good one. —ITEM: The Elks are making preparations for their first annual benefit. It will be a grand affair.

CHELSEA.—ACADEMY OF MUSIC: Reuben Glue was played to a good house 1 and gave excellent satisfaction.

WESTFIELD.—OPERA HOUSE: Reuben Glue co. 3; possible performance to a very poor house, which in part was due to the inefficient work of their advance agent.

LOWELL.—OPERA HOUSE: One of the Bravest Nov. 20-21 to good business. Oliver Byron 2; media Thompson 20.—ITEM: Music Hall: James E. and Alice Keane have made hosts of friends since they headed the stock co. here. The Man From Texas was the bill week of 1-6 and a very large business has been done. May Arnold, the Reeds and John Mutha were well received in their specialties. —ITEM: Chief Engineer Houghton of the Fire Department, now sports a valuable diamond stud, the gift of Charles McCarthy of One of the Bravest comb, in remembrance of the loan of an engine used in the fire scene when the co. were here last season.

MICHIGAN.

JACKSON.—HUBBARD OPERA HOUSE: Rice's Corsair drew one of the largest houses of the season and was well received 2.—ITEM: William Warmington, manager of The Corsair co., shook hands with a number of old acquaintances, this being his former home.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: The McCulligan co. gave The Seven Sublimities and Clover to good business Nov. 20.—ITEM: BRIDG OPERA HOUSE: Out in the Streets, with N. S. Wood in the leading role, to S. R. O. —ITEM: PENCE OPERA HOUSE: The London Gaiety Girls co. presented a strong bill to a packed house 1.

ST. PAUL.—NEWMARKET THEATRE: Boston Ideas presented the comic opera, Fanctive, Nov. 20-21, opening to a good house; rest of engagement light houses. The Burglar was presented by A. S. Lipman and a good co. 20-21 to good houses.

GRAND OPERA HOUSE: J. C. Stewart's Big Comedy co. presented the funny farce-comedy, The Two Johns, 20-21, opening to a full house, and S. R. O. James Sanford and Charles Wilson are very droll and amusing in their parts and kept the audience in a merry mood. Several lively and amusing character sketches took well. Nellie Heywood, Pearl West and Emma Rogers did good work. N. S. Wood in Out in the Streets week of 1-7.—ITEM: OLYMPIA THEATRE: Otto Flete's Star specialty co. presented a good bill week of 2-7. Lila Garber and the Kev-yon Sisters are good artists and attractive in their specialties, drawing good houses. —ITEM: HARRIS' THEATRE: A Midnight Call 2-3.

JACKSON.—ROBINSON'S OPERA HOUSE: Mrs. General Tom Thumb to good business 1.

GREENVILLE.—OPERA HOUSE: Noss Family Musical Comedy co. to a large and delighted audience Nov. 27. Rose Lisle in Only a Woman's Life to a good house. Elks: Greenville Lodge R. P. O. Elks recently received a very handsome picture of Hattie Chase, as an acknowledgment of the honor conferred on her, when here last season, by electing her an honorary member of their Lodge.

MISSOURI.

SPRINGFIELD.—GRAND OPERA HOUSE: Olie Redpath in Freeman's Ward Nov. 27 and matinee to good business. The City Club presented a comedy, opened this house after being closed some time and did a good business week ending 20.

SELALIA.—Woods' OPERA HOUSE: The Pearl of Pekin was well received by good attendance 1.

Edwin Chapman is overcoming the disadvantage of invidious comparison with Louis Harrison as the great Tefoo, and was afforded the opportunity to exhaust his encore verses for "Bing Binger" and "Near It." Little West and Bertha Fish came in for a large share of demonstrative favor. Louis James opens in theello.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE: Lights and Shadows. —ITEM: J. W. Love has assumed the managerial reins of the Love and is now sole proprietor and manager. Robert McNeenolds having resigned.

OMAHA.—OPERA HOUSE: James T. Powers, at the head of an unusually bright co., presented for the first time in Omaha A Bright Tip 1-2. The engagement promises to be a successful one financially, and certainly there is no doubt of the enthusiasm of the audiences.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Edward Harrison and his clever co. opened in The Lohr Patch and continued for several nights to good business. Squatter Sovereignty was then presented for remainder of week to equally profitable houses. The plays have lost nothing with age, and the music and witticisms were as pleasing as ever. Mr. Harrison was suffering from a severe cold during the engagement, but did not let that interfere with his appearance at every performance, although at times he relinquished his song to another soloist. The Great Metropolitan 7-10, followed by Keller, the musician. —ITEM: CROSBY'S THEATRE: Lester and Allen's comb opened to a big house, but owing to a disagreement with the manager they did not appear again, and so Mr. Crosby was forced to put on a snap co., which, however, gave excellent satisfaction. Week of 10, followed by Sheridan and Flynn's co. —ITEM: Hoboken Lo'ge R. P. O. E., has a "social session" 1, and it was probably one of the most enjoyable of the many entertainments given by this jovial popular institution. The reception took place at Hubbard's Assembly Rooms, and fully 500 persons were present, among whom were Mayor Cleveland of Jersey City, treasurer of Hoboken, Congress man McDonald, Judge McDonough, and in fact almost all the political dignitaries of the county, together with a number of Elk officials from several of the neighboring cities. Hon. M. Mullone, of Jersey City, was in the chair, and the humorous manner in which he exercised his prerogative created a great deal of amusement. The orchestra of Jacobs' Theatre, under Prof. Clarke, accompanied by local manager W. S. Moore, M. W. Hanley and the major portion of Harrison's co. came into the hall and assisted in adding much to the pleasure of the evening. A. C. Moore, Prof. J. G. Hampton and others from Crosby's Theatre appeared at the close of the performance at the house and materially aided in the fun. Brother Louis Philbert and the rest of the committee in charge of the entertainment deserve great credit for the efficient manner in which the affair was conducted, and the guests, many of whom had attended a social session of the order for the first time, were greatly surprised at the large number of the fun.

ITEMS. Manager Cronheim is inclined to assert his rights in regard to contracts. He says he is determined to put a stop to the indiscriminate breaking of them by traveling managers and its consequent entanglement of loss. He has already recovered a judgment against Barton and Von Leer and now proposes a suit against the Harbison-Feldt union. Manager Williams reconsiders his determination to cancel "Road-rocket Hammond" writes to report the great success of the Whallen and Martell comb, and expects a Jersey delegation to see his show in New York next week. —ITEM: The Harrigan co. closed its traveling tour here and will immediately commence rehearsals for the opening of the New York houses on the 2nd. Reilly and the Four Hundred is the name of the opening attraction at Edward Harrigan's Theatre and Mart Hanley is enthusiastic over its success. John Wild having closed his engagement with Thatcher's Minstrels will rejoin Harrigan immediately, and the old minstrel veteran, Charlie White, will in the same co. a female trio part having been written for him in the new play, by Mr. Harrigan.

NEWARK.—MINER'S NEWARK THEATRE: The Clemenceau Case drew well week of 1-6. The piece is handsomely put upon the stage and remained the entire week. Aunt Jack 2-3. —ITEM: H. R. JACOBS' THEATRE: The Great Metropolitan was the attraction of last week. The piece had a great success. The piece had the usual large attendance at the Wednesday and Saturday matinees. Hands Across the Sea 2-3. —ITEM: THE GRAND OPERA HOUSE: Frank L. Payne in St. Nicom and Kentucky Bill did a large business week of 1-6. The Runaway Nov. 2-3. —ITEM: ST. JAMES' THEATRE: The Iron Bird Specialty co. offered a very refined and interesting programme to large and well-pleased audiences.

TRENTON.—TAYLOR OPERA HOUSE: Lotta presented her new musical comedy Ina to a magnificent house 1. The large audience was delighted with both star and play. The New York Philharmonic Club gave a very enjoyable concert 2 to a fair attendance. Bothner's Bunch of Keys co. was well received.

PLAINFIELD.—MUSIC HALL: A Bunch of Keys to fair business 1.

ELIZABETH.—TEMPLE OPERA HOUSE: The Olie Torbert Concert co., for the benefit of the St. James lecture course, crowded the house Nov. 20. A Royal Pass co. to a slim house 2. Co. good and deserved better patronage. Charles J. Edmonds and Miss Blair deserve special mention for their good work, as Harbison and Louis respectively. Pauline Hall Opera co. gave Amorita to a large and fashionable audience 2.

NEW YORK.

HARLEM.—HAMMER-DEIN'S OPERA HOUSE: The Ugly Duckling played to fair business week ending 1. Mrs. Leslie Carter in the title role was charming, and her work throughout the entire performance, with but a few exceptional instances, was in the highest degree artistic. E. J. Henley gave a dramatically intense interpretation of Count Walretha. A Trip to Chintown 2-3. Charles Erin Verner played to rather light business at the Columbus Theatre week ending 2. The cast was acceptable and the audience demonstrative. Harrison and Sullivan 7-10. Struck was the attraction at the Harlem Theatre week ending 6. The cast contained the names of many of our specialty artists and the performance proved a more than acceptable one. Kennedy and Williams 7-10.

ALBANY.—PROCTOR'S THEATRE: The Witch was presented 1-3 by Marie Hubert-Froiman, and the presentation was found to be of character, both in the way of mounting and acting. Miss Froiman displayed qualities considerably above the average, giving a strong portrayal, while the cast was very evenly balanced. Business was fair. My Jack closed the latter half of the week, playing to a fair house on Thursday, and seemingly giving good satisfaction. Hallen and Hart in Later On did the usual large business at Jacobs 1-1. —ITEM: THE FAY FOSTER BURLESQUE co. played to one of the best weeks of the season. —ITEM: HARRIS' BLECKER HALL: Stanley lectured last Tuesday night to a 20-1-1 house.

ROCHESTER.—LYCEUM THEATRE: Romeo and Juliet, The Honeymoon and Leah, with Margaret Mather and Otis Skinner in the leading roles, were presented to large audiences 1-3. The supporting cast, headed by John Malone, was an excellent one, and interpreted their lines in a highly satisfactory manner. The artistic work of Miss Mather and Mr. Skinner was enthusiastically applauded, and curtain calls were frequent. The week was filled out by A. M. Palmer's Aunt Jack co. to fine business. The County Fair 2-3. —ITEM: A Clean Sweep attracted good houses during the week ending 4. Devil's Mine week of 5-11. —ITEM: NEW GRAND OPERA HOUSE: World of Wheels Vandeville co. to fairly good business week of 1-6. Variety week of 7-13. —ITEM: Margaret Mather and co. left here for New York to prepare for the production of Joan of Arc.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: Fort Donelson 1-2 to light business. Co. and play poor. Night Owls 1-2. —ITEM: WELTON OPERA HOUSE: Fanny Davenport 20-21 to big business at advanced prices. The Two Thieves 2-3. —ITEM: The only apology Manager Stimson has for the latter is "they rented." My Jack 2-3. Hyde and Behman's co. 2-3. —ITEM: MARGARET MATHER AND CO. The City Club presented the attraction of the week and was well attended 1-2. —ITEM: The local judge of Theatrical

Mechanics held their second annual banquet 27 at the Standard Theatre, where an enjoyable time was held by their many friends. Colleagues from Annie Ward Tiffany, County Fair and Rose Hill's co. gave an impromptu entertainment assisted by local amateurs. Their correspondent renewed a pleasant former acquaintance with F. E. Cooke, one of Annie Ward Tiffany's talented comedians 27. The clever character bit of James R. Smith as Solomon Hammerhead in The County Fair, I have heard very favorably commented on, upon several occasions. —ITEM: Mr. Hooper gave a reception to the members of the press 2, which was attended by 100 correspondents, who were courteously treated and is thankful, but cannot conscientiously admit that his show (Two Thieves) is good. —ITEM: Manager Stimson, of the Weeting, has been unfortunate this week in securing attractions. He had Margaret Mather booked for 20, but she canceled for the reason that she was obliged to begin rehearsals for her new play, Joan of Arc. He then booked M. R. Curcio, who closed his season before reaching here. Mr. Stimson threatens to bring suit against the former as he doesn't consider her reason sufficient for cancellation.

BONNELLSVILLE.—SHATTUCK OPERA HOUSE: George Thatcher's Minstrels to S. R. O. 1. Performance bright and crisp and audience delighted. The quartette, composed of Messrs. Jose, Friedman, Moore and Lewis, was particularly fine.

OGDENBURG.—OPERA HOUSE: Kindergarten 2; medium business. Khea 1.

PORT JERVIS.—LEA'S OPERA HOUSE: Gorton's Minstrels to a good-sized house 1.

CONHOES.—OPERA HOUSE: My Aunt Bridget 1; packed house. —ITEM: CITY THEATRE: Marie Hubert-Froiman 1.

UTICA.—OPERA HOUSE: Pauline Hall and her opera co. made their first appearance in this city in Amorita to a large audience, who were well pleased with Miss Hall and her co.

WATKINS.—OPERA HOUSE: Lucier's Novelty and Musical Comedy co. 2 to a large house and a pleasing performance. "The Star Spangled Banner" at the end of the performance as suggested by J. H. Winkler was played here for the first time by this co.

NEWBURGH.—ACADEMY OF MUSIC: Betty and Fay 2; small house. The Fast Mail 3; light attendance. Performance good.

SARATOGA SPRINGS.—TOWN HALL: The Fay Foster Gaiety co. Nov. 20 to a small but well-pleased audience, entirely composed of the male portion. —ITEM: FAY FOSTER HALL: Louise Hamilton co. 2 to light business. Miss Hamilton is decidedly clever and dances finely. William Fairbanks ably sustained a somewhat difficult role. The rest of the co. amateurish.

ALBION.—NEW GRAND OPERA HOUSE: Lucier's Novelty co. to good business Nov. 20; good satisfaction.

ROSE.—NEW OPERA HOUSE: Annie Ward Tiffany in The Step-Child Nov. 20, drew a medium-sized audience and gave best of satisfaction. The Kelly Corporal did a light business 2. Tony Farrell kept the audience in good humor and responded to several encores. —ITEM: SINK'S OPERA HOUSE: May Henderson closed a successful week's engagement 20.

WATERTOWN.—ATY OPERA HOUSE: The Kindergarten 2; good business.

PERU.—SHEPARD OPERA HOUSE: Dear Irish Boy gave a fair performance to good business Nov. 20. Lucier Novelty co. 1 gave a fine performance to good business.

ELMHURST.—OPERA HOUSE: Lewis Morrison in Faust Nov. 20 to only fair business. Performance excellent. The Balmoral Choir gave a pleasing concert to a small audience 2. —ITEM: MADISON AVENUE THEATRE: The Thirtieth Separate co. gave a most-entertaining 2 to good business. For amateurs they gave a creditable performance. —ITEM: J. H. Winkler, manager for Lewis Morrison, informs your correspondent that he will star Miss Rosabel Morrison in a new play by a well-known author. He will also have the management of Mr. Morrison next season. George M. Gray, business manager of Muggs' Landing co., was here 20.—ITEM: Daniel Quinn, interior decorator of George Wilson's Minstrels, will be married Dec. 20 to Miss Maggie Bosworth, of this city.

BOONICK FALLS.—CASINO OPERA HOUSE: The Redding Stanton co. week of 1 to poor business. The co. deserved to be better patronized. Little Eva Trogans is very clever and deserves special mention. —ITEM: Woods' OPERA HOUSE: Frost-Fanshawe comb to poor business week of 1. Co. good.

BINGHAMTON.—OPERA HOUSE: Lewis Morrison's grand spectacular production of Faust came Nov. 20 to a crowded house, and, as usual, gave most excellent satisfaction. The Baldwin Comedy co. played the week of 1-6 to good business. Popular prices.

WATTEAWAN.—DOUBLE OPERA HOUSE: Kate Claxton in The Two Orphans to good business Nov. 20.

AUBURN.—BURN OPERA HOUSE: Aunt Jack drew a large audience 1. Co. good.

ONEGO.—ACADEMY OF MUSIC: Local talent in the opera of Doctor of Alcantara Nov. 27 to a large house.

CANASTOTA.—BRUCE OPERA HOUSE: Lost in London 1.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: Monte and Rice in My Aunt Bridget 2; large and enthusiastic house and excellent entertainment. While the Wisp drew a very small audience 2, performance good. —ITEM: MONROE OPERA HOUSE: Fay Foster Burlesque co. played a large audience Nov. 17-19. Thursday, Saturday and Lord Vandeville co. packed the house 2. The place will be under the management of E. B. Wemmett.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE: T. H. French's Little Lord Fauntleroy co. Nov. 27 and matinee. The acting of the entire co. was fine and well received by a large and appreciative audience. The work of little Ada Fleming as Little Lord Fauntleroy was excellent, and was received with rounds of applause. Wilson Enas as Earl of Dorn court was good. Out of Sight 20, although greeted by a large audience, was not well received. The model scene from The Clemenceau Case was presented. Such co. should advertise the character of the play, as our best people do not want to attend them, and several ladies left during the performance.

NORTH DAKOTA.

BISMARCK.—ATHLETIC Swedish Ladies' National Concert co., assisted by Meigs R. Day, humorist, entertained a large audience Nov. 20.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE: Mcker Rankin in The Cannock is the current attraction and the performance is pleasing. Business fair. —ITEM: GLOBE THEATRE: The Devil's Mine, with William Stafford in the leading part, opened to S. R. O. 1 and business has been good since. —ITEM: THEATRE: The Minnie Burroughs Burlesque co. is still playing to good business. —ITEM: The advertising agents of the Grand and Met gave a successful dance 2. The Elks will hold their Lodge of Sorrows at the Metropolitan 2. —ITEM: George Jackson is here becoming Vesper Bells. Stanley comes to the Auditorium 20 after a successful season. The concert of the Columbus Orchestra at the Metropolitan 1 was a big success. The Arion Club will give a concert 20.

YOUNGSTOWN.—OPERA HOUSE: The Reeves Opera co. on a frosty night to good-sized audience 1.

THE SINGING OF MAY DORCEA was the one redeeming feature of an otherwise wretched performance. The Wife looked for 3 has a good advance sale. —ITEM: Twice this season the curtain has been rung down in the middle of an act because of the loudness and ruffianly giving by a sprinkling of long-sared says in the audience. This is becoming a reproach to our city, a nuisance to the audience and a menace to all our looking here. Miss Sharp attached the Bennett and Woulton co.'s receipts for small balance of salary. She left the co. here.

her to draw here. The wife drew a large audience and gave the same splendid performance as heretofore. **THE PARK.** M. A. Scanlan in Neil Agrab, good business. The Nelsons fill in the week. **COLUMBIA.** Chas. Henschel, of the Hopper Opera, came up from Cincinnati on Thanksgiving Day and took dinner with his parents, who reside here. Hoyt and Thomas, proprietors of A Trip to Chinatown, were here to put with a view to strengthen the "hit." It needs it. Arthur T. Gorman is in the straits of Howard's Big Burlesque co., that appears at the Grand. Hilda Thomas and the Hay Sisters joined A Trip to Chinatown on Nov. 20. Lela Merville left the co. as James Arthur Satten brought an attachment suit against James Owen O'Connor for \$750 for wardrobe and back salary. O'Connor brought his entire co. from Cincinnati and pleaded his own case. His pleading was about as good as his acting, and he was compelled to pay the plaintiff \$250 without the assistance of a net.

SPRINGFIELD. GRAND OPERA HOUSE: The Lyceum Theatre co. presented The Wife to a very large and fashionable audience. **BLISS OPERA HOUSE:** A Pair of Jacks to a good house. **THE JAMES OWEN O'CONNOR CO.** is at present in this city. Bad business and the irregularities of some of the co. have temporarily closed their season. They expect to reopen here and will soon be known to fame again. The Daily Sisters joined the Trip to Chinatown. They are very clever dancers. Mr. Cushman, trombonist in the grand orchestra, was presented with a cane by Mr. Brown, director of A Trip to Chinatown, for old acquaintance sake.

PIQUA. CONOVER'S OPERA HOUSE: The California Opera co. in Said Pasha; fair business. **MUSIC HALL:** The Schubert quartette of Chicago Nov. 27, returned engagement, to big business.

LONDON. TOLAND OPERA HOUSE: M. A. Scanlan in Neil Agrab Nov. 27 to small audience at advanced prices. **HIGH STREET THEATRE:** Nashville Students; good business. Audience dissatisfied.

MOUNT VERNON. WOODWARD OPERA HOUSE: Barlow Brothers; fair business.

TOLEDO. WHEELER OPERA HOUSE: The Corsair Nov. 27 to fair house. Buff Opera co. in Pirates of Penzance and Iolanthe to good houses. C. O. and Cornelia Bassett, who are Toledoans and members of the co., received an ovation. People's Joseph Sullivan in Blackthorn opened for a week to a good house. After dark week of 1-1-1.

STEUBENVILLE. CHRY OPERA HOUSE: Fiske Intelle Singers to a large audience. Moore and Vivian to a fair house.

BUCYRUS. OPERA HOUSE: The Baldwin Theatre co. to good business.

WARRENTON. OPERA HOUSE: Golden Comedy co. to.

HAMILTON. OPERA HOUSE: Trip to Chinatown; big house.

CAVENA. REED'S OPERA HOUSE: The New York Symphony Club gave a very fine concert.

CANTON. SCHAEFER'S OPERA HOUSE: A Tin Soldier drew a good house Nov. 28. Aiden Benedict co. presented Fabio Romani to good business. The Baldwin Melville comb. closed week of good business. Tom Sawyer was presented to a small audience.

ST. MARV'S. CHRY OPERA HOUSE: Local amateur talent, under the management of C. R. Foreman, presented The Cuban Spy to a large and appreciative audience. Eli Perkins, the renowned lecturer and humorist.

AKRON. ACADEMY OF MUSIC: Pat Rooney played to a S. R. O. house Thanksgiving night. A Tin Soldier to a fair house. Casey's Troubles appeared to a fair house. Some of the specialties introduced were very good.

WARREN. NEW OPERA HOUSE: Dan McCarthy and Gus Reynolds' co. in The Dear Irish Boy to light business.

CIRCLEVILLE. GRAND OPERA HOUSE: A Trip to Chinatown to good business. The co. is an exceptionally strong one. Henshaw and Ten Broeck in The Nabobs to a crowded house.

LINA. FAULTY OPERA HOUSE: at Rooney Nov. 28. In Pat's Wardrobe to good business. The Wife to a large audience. Hyde's Specialty co. to a large and highly pleased audience.

OKLAHOMA.

GUTHRIE. John Dillon, supported by a splendid co., in Wanted, the Earth, opened the McKennon Opera House, just completed, Nov. 27. Audience large and appreciative. It was the regret of both the management and of the people that he was not billed two nights. The interest here in theatregoing was tested in a very satisfactory and gratifying way. Guthrie has now a population of 7,000, with a percentage of attendance at first-class entertainments equal to that of cities twice as large.

OREGON.

PORTLAND. THE MARQUAN GRAND OPERA HOUSE: James A. Herne's Hearts of Oak, Nov. 28, to a very poor business. In fact, on Nov. 28, it was announced at the Thanksgiving matinee, that there would be no performance. The co. was under a twelve weeks' contract with Manager M. R. Leavitt to play certain territory, during which time it was to receive 50 per cent. of the gross receipts for each performance. All went well until Portland was reached. But the co. not receiving its share for Monday, Tuesday and Wednesday nights work, and no satisfaction from Leavitt, the managers for Hearts of Oak, Messrs. Hawley and Mitchell, cancelled the engagement. It appears Leavitt gave Al. Hayman a guarantee of \$1,000 for his Hayman's share of the week's business here, and, naturally, Manager Friedlander, acting in the interest of Hayman, would not pay any money to the co. until that sum materialized. From all appearances Leavitt is responsible for the breaking of the contract. There is a clause in it providing for a forfeit of \$1,000 against the party violating the contract, but whether Messrs. Hawley and Mitchell will attempt to secure this against Leavitt, or Leavitt against them, or whether Al. Hayman will sue Leavitt for the unpaid portion of the guarantee the initiated do not seem to know. **CORVALLIS NEW THEATRE:** Pique to a crowded house. **LEWIS:** The Mardi-Gras Carnival, Thanksgiving eve, was a complete success; the Exposition Building was packed, and four hundred dancers took part. Mr. Lemons, business manager for Gordon's New Orleans Minstrels, is here. Manager Friedlander has booked the famous Spanish Students at the Marquam 7. S. C. Behnema, general representative of the Redpath Lyceum Bureau, Boston and Chicago, is here arranging tours for the National Swedish Ladies' Octette, who are to appear at the Marquam Jan. 6-10. H. Friedlander, of Chicago, brother of Manager Friedlander, arrived here during the week and will spend several days with his brother and mother, James A. Herne, of Hearts of Oak co., delivered a lecture Sunday afternoon at the Marquam on "Henry George and the Single Tax," and also gave dramatic reading of Hamlet Garland's "Under the Lion's Paw" to a fair audience.

PENNSYLVANIA.

ALLENTOWN. MUSIC HALL: An exceptional attraction was offered for Thanksgiving in the initial production of the new American opera in three acts, Ship Ahoy, by H. Gratton Donnelly to the largest house of the season. The story of the opera is in brief the adventures of the Oriskany Opera co., who are wrecked on an imaginary island of palms in the Pacific, and are subsequently rescued by the U. S. ship *Albatross* and landed safely at Old Point Comfort. The cast: Commodore Columbus Cook, Edward M. Favor, Col. Mapleson Mulberry, Tom Ricketts, Lieutenant Lolleppon, Walter B. Ford, Ensign Todd, Newton Brown, Jr., Barnacle Buff, Jan P. Paxton, Simpson Christy, Charles W. Allison, Lieutenant of the Marines, Ida Marsh, Midshipman, May Ford, Mr. Auburn Ernani, Bertha Ricci, Mr. Georgia Carolina, Edith Sinclair, Mr. Lala Lala, Carrie Tuttle. The music is by Fred. Miller, stage production by W. W. Norcross, Jr., and the libretto by Arthur Miller. Tom Ricketts' creation of the part of Commodore Mulberry was excellent. Bertha Ricci and Edith Sinclair fill prominent parts most acceptably, the balance of the cast is very good, the chorus is large and well trained, reflecting great credit upon the musical director. A feature is the intricate march and drill by pretty chorus girls which is executed with remarkable correctness. As a whole

the first production was a success, and with a little pruning of some of the tiresome dialogue and shortening of the acts there is no doubt that Ship Ahoy will be received with popular favor. Robert Downing, with an admirable supporting co., presented Hamlet and Pythias 2. A finer performance has never been seen in Allentown. George C. Staley in a Royal Past gave excellent satisfaction.

BETHLEHEM. OPERA HOUSE: The Royal Past, which has been considerably changed, was presented in admirable style by George C. Staley and a good supporting co. to fair business. **PERSONAL:** A frequent visitor to Bethlehem is John H. Harris, "mine host" of the Hotel Allen, Allentown, formerly of the Harris House, Washington, where, it is reported, actors were given four meals a day. Mr. Harris is now actor, having at one time been connected with the stock co. of the Academy of Music, where at the same time he was associated with Frank Mayo, Harold Forsburg, Rosa Rand and others, aiding in the first production of Dinky Crockett. He has been out of the profession for fourteen years, his last work in that direction being done in St. Louis, O'Neil, where Mr. Harris' connection with the Hotel Allen, that hotel has become a headquarters for professionals who come this way, Jack's geniality being the principal attraction.

YORK. OPERA HOUSE: The Mid-Park Concert co. Nov. 28 to a tanned and well-pleased house. Dottie Pine in Pert to a small house. **S. F. Burnham,** the President of the Opera House Association, is critically ill at a residence in this city. The chance of his recovery is very small.

NEW CASTLE. OPERA HOUSE: Casey's Troubles; pleasing performance to fair house. Rice's Evangeline gave good satisfaction to ordinary business. **ELKS:** The third annual social session of New Castle Lodge of Elks was held. A number of visitors were present from Pittsburgh and Youngstown.

READEVILLE. ACADEMY OF MUSIC: Charles T. Ellis as Casper the Yeller Nov. 27 to rather light business, caused by following so closely upon Gilmore's Band and preceding the Gilmore Music Concert co., who packed the house. The Howard stock co. opened 7 for a week's engagement in Ingomar to a fair house.

WILKESBARRE. MUSIC HALL: Before one of the largest audiences in the history of the house Thanksgiving afternoon Robert Downing produced his new play, The Saracen, a translation from the French by A. D. Hall. It is full of dramatic strength and powerful in its intensity of action. Mr. Downing as Selim has a part that is entirely new to the American public, and to say that he scored a success is but a mild way of expressing it. At the end of each act he and his accomplished wife known as Eugene Blais, were called before the curtain. The co. is strong and evenly balanced. The mounting of the play and the costuming of the same cannot be excelled. The Gladiator was produced in the evening to S. R. O. The Two Sisters to good business. The co. is an excellent one and give a very satisfactory performance.

HACKLETON. BROAD STREET OPERA HOUSE: Aida in East Lynne to a crowded house.

MAUCHES. OPERA HOUSE: Robert Downing in Hamlet and Pythias to large business. The audience was very much pleased.

ALTOONA. ELEVENTH AVENUE OPERA HOUSE: Held by the Enemy to a fair audience; very capable co.

TITUSVILLE. OPERA HOUSE: Rice's Evangeline; big house.

SHANOKA. G. A. R. OPERA HOUSE: The Bennett Comedy co. to fair business at 10-20-10. **ITEMS:** "THE MIRROR'S" essays are far ahead of anything of their kind in this country, said Manager Kendall of the Bennett Comedy co. Mr. Kendall is editor of the Riverside, Cal. Free.

POITSDOWN. OPERA HOUSE: Rip Van Winkle to a very small audience.

TANAWA. ALLEN'S OPERA HOUSE: Dottie Pine in Pert; small audiences owing to the inclemency of the weather, but all who were present were well pleased with the performance. **ITEM:** Dottie Pine will star in a new piece, supported by her own co. next season.

LANCASTER. FALLON OPERA HOUSE: Fitzpatrick's Rip Van Winkle with F. M. Crane as Rip to a large house. Held by the Enemy was well presented to big business. Lotta in Ima, her new musical comedy, was well received by a large audience.

CARBONDALE. OPERA HOUSE: Two Sister co. gave a creditable performance to a fair sized audience.

ERIE. PARK OPERA HOUSE: McCarthy and Reynolds' Dear Irish Boy; audience fair; best of satisfaction.

BELLEFONTAINE. GARMAN'S OPERA HOUSE: Brisco's Battle of Gettysburg, benefit to A. R. R.; Aiden Benedict's Fabio Romani co.

BRADFORD. WAGNER OPERA HOUSE: Lewis Morrison's Faust and Thatcher's Minstrels drew big audiences.

READING. ACADEMY OF MUSIC: Bunch of Keys co. to fair house. **GRAND OPERA HOUSE:** Clemenceau Case was well presented by a good co. Nov. 27 to good business. **Hibernia** 2, 20 to fair houses.

WILLIAMSPORT. ACADEMY OF MUSIC: Dore Davidson and Ramie Austen to a fair house.

BUTLER. OPERA HOUSE: Reeves' Faust Burlesque co. Nov. 28 to a fair house. **W. D. Dresler** left the co. at this place. **Go-Won to Mohawk** 7, in the Indian Mail Carrier to poor house. **Ada Ray's** Burlesque co. to a deservedly poor house.

HARRISBURG. OPERA HOUSE: Held by the Enemy to good business. Guilty Without Crime 2, fairly good business and excellent performance.

GREENSBURG. LOMBSON THEATRE: Evangeline pleased a big audience Nov. 28. The Paymaster was well attended to; co. only fair. **ITEMS:** Mayor Billy Blythe has been among us this week, and arranged for their appearance here. **THE DRAMATIC MIRROR** is on sale at C. L. Bush's "A. P. A." store.

PITTSBURGH. MUSIC HALL: The Two Sisters gave an excellent performance to a good house.

OHIO CITY. OPERA HOUSE: Rice's Evangeline co. pleased a fair audience.

RHODE ISLAND.

PROVIDENCE. THE PROVIDENCE: Hanlon's Superbia opened 7 for a week before a large audience. The people are all clever and what they do is done well. **Money Mad**, week of 2-1-1. **THE GAYTY:** Hardie and Von Leer in On the Frontier are drawing good houses. **Two Old Cronies** week of 2-1-1.

NEWPORT. NEWPORT OPERA HOUSE: Aaron Woodhull and his brass band drew a fair house to see Uncle Hiram 1. John A. Stevens in Wife for Wife to fair business.

SOUTH CAROLINA.

COLUMBIA. OPERA HOUSE: Little Lord Fauntleroy, 2, to a large and highly pleased audience. **Bottles' Baby** 1, 2 with matinee to poor business. **Out of Sight** to a fair house.

TENNESSEE.

MEMPHIS. THE GRAND: W. J. Scanlan in Miles Aaron filled the house to its capacity. **THE LYCEUM.** The Old Homestead opened for the week to a full house. Archie Boyd as Uncle Joshua fairly captured the audience. Mr. Dean as Cy Prime and Mr. Allen as Seth Perkins are both very capable, and the rest of the co. are good. **THE MEMPHIS:** The Great Metropolis opened to a good house, as all melodramas do well here. **ITEMS:** F. C. Morrison, of the Old Homestead, attended the matinee of The Great Metropolis and made the hit of the performance. Mr. Warner, of the N. C. Goodwin co., E. G. Cooke, ahead of The Water Queen, A. J. Spencer, representing Nellie M. Henry, and Ed. Cooke, with Under the Tassie light, are all here, and they find it hard enough to find billboards to magnify their respective cos.

CHATTANOOGA. NEW OPERA HOUSE: Spencer's Little Tycoon co. did an immense business.

NASHVILLE. THE VANDERBILT: The Old Homestead opened here Nov. 28, beginning with a Thanksgiving business. It was necessary to displace the S. R. O. and at every performance. The play is presented by a splendid co., and was

thoroughly enjoyed by every one. As the floor is excellently clever as Joshua Whitcomb, while his wonderful imitation of Benjamin Thompson was generally remarked. **Ellie Elbert** drew moderately good houses 2, presenting The Governor and her new comedy Miss Manning. The last-named play was new to the Nashville public, and while it was not a certain degree of favor, yet I do not think there is much in it for Miss Elbert. The advance sale for W. L. Scanlan was opened up with a rush. The Takers and Nat Goodrich co. **ITEMS:** Smith E. Turner is in town and doing good advance work for The Fakir. By the way, he tells me that his co. has just been strengthened by the addition of Mark Sullivan, late of the National, and Norma Frank, late of The City Directory, and Jeannette St. Henry, late of the Casigo. The Vendome orchestra, under the leadership of Prof. Gus Fischer, is generally admitted now to be the best in the South. The dramatic season so far has been unusually good in Nashville.

KNOXVILLE. STANLEY THEATRE: Eddie Brown in Fanny to good business.

BRISTOL. HARMELING OPERA HOUSE: Shenandoah Nov. 27 to a large and appreciative audience.

TEXAS.

SAN ANTONIO. GRAND OPERA HOUSE: Last in New York to good houses Nov. 27-28. **ITEM:** Lottia A. Norma Weaver and the "Baby" of Lost in New York co. came near having a very serious accident while here. They were out driving a very spirited horse which became frightened, when one of the ladies pulled on one rein and one on the other and ran the horse into a telegraph pole, throwing them out of the vehicle. Beyond a few bruises no one was seriously hurt, but it was a very narrow escape.

GALVESTON. TRIMONT OPERA HOUSE: R. D. MacLean and Marie Prescott in Spartacus, Merchant of Venice and Cleopatra enjoyed a highly remunerative engagement Nov. 26-27. The representations were artistic throughout and merited the recognition so freely bestowed. **ITEMS:** John D. Craig, of the MacLean-Prescott comb., is now a resident of this city, and was warmly received. Though limited in experience, the prominent position occupied by him in the co. is evidence to the presence of histrionic ability of a high order. MacLean Arbuckle, of the same co., is likewise an excellent actor, and also acquitted himself creditably. William Kennedy is in the city in advance of the Emma Juch co., whose appearance here promises to be the musical treat of the season.

VIRGINIA.

NORFOLK. ACADEMY OF MUSIC: The New York Standard Theatre production of The Clemen-Case Nov. 27, first night good house, second very poor.

ALEXANDRIA. LANNON'S OPERA HOUSE: Tension and Dawson Gift Carnival did poor business.

ROANOKE. OPERA HOUSE: Harry Lindley opened 7 for a week and turned people away.

STATION. STATION OPERA HOUSE: The Kellogg Concert and Opera co. gave a concert Thanksgiving night to a crowded house, the S. R. O. being displayed.

RICHMOND. THEATRE: Cawthorn's Little Nugget Nov. 27 to small houses. **ACADEMY OF MUSIC:** Shenandoah closed a successful engagement for four nights. The Clemen-Case opened a three nights' engagement to a full house.

ITEM: Among the many who witnessed Shenandoah during its engagement at the Academy 1, 6, 20 were more delighted and more impressed than the Confederate veterans from the Soldiers' Home, who attended in a body at the kind invitation of the managers. During the Battle of Cedar Creek (Act III) they gave the co. an old-time "rebel" yell.

WASHINGTON, D. C.

Maggie Mitchell opened to a good house, 1, at Albion's, in Ray. Stuart Robson 2, in The Henrietta and She Stoops to Conquer. The Lilliputians 2, 20.

Robert Mantell to a good house 1, in the Corsican Brothers, Monbars and Hamlet, rest of week. Shenandoah 2-1-1. Florence Jefferson 2-1-1.

Harry Williams' co. 3-1-1, at Kerkann's Henry Burlesque co. 1-1-1.

Staley will have a packed house at Music Hall 5. Seats, high as they were, are selling at a premium.

The Boston Symphony Orchestra will give a concert 7 at Albion's, and 1, at Lincoln Music Hall, with Madame Fannie Bloomfield Zeisler.

Mrs. Thurber has taken apartments for the season at the Shoreham.

WEST VIRGINIA.

WHEELING. OPERA HOUSE: Pat Nien's Club 2, drew fair and well pleased audiences. **GRAND OPERA HOUSE:** Saville Comedy co. 27-28. Unknown, A Great Wrong, and Neck and Neck. Fair co. and good business. Nelson Family Vaudeville co. 1-1-1 splendid entertainment and large business.

WISCONSIN.

MILWAUKEE. DAVIDSON'S THEATRE: Miss McGinty Nov. 27 had two large houses, but the audiences were anything but satisfied. **Cleveland's** Minstrels to fair house; performance satisfactory. James O'Neill in The Dead Heart 1, drew large and well satisfied audiences. The piece is capably acted and magnificently staged. **Crystal Slipper** week of 2-1-1. **ACADEMY:** Primrose and West's Minstrels 2, drew large houses. The performance is highly creditable. A Fair Rebel 2-1-1.

RIOU: Katie Putnam in Old Curiosity Shop week of 1-1-1. **STANFORD:** Pattern, in A Midnight Call Nov. 28 to good business. The performance is of little merit. **Barrel of Monkeys** 2-1-1. **ITEMS:** Schaefer and Blakeley's Vaudeville co., billed to appear at the People's week of 1-1-1 failed to give a performance owing to the trouble in the co. resulting from salaries not being forthcoming for several weeks. W. H. Thompson in advance of An Irish Boy has been among us this week. Likewise George Bowles, of the Crystal Slipper co. The James O'Neill co. will rest week of 1-1-1, and Katie Putnam's co. for two weeks beginning 5. Lillian Stillman spent Thanksgiving with her folks here. She speaks very enthusiastically about future prospects for her piece, Braving the World, and says she disbanded in Chicago to give them an opportunity to engage new people as several of the former co. were very unsatisfactory. The piece will take the road again 24. Manager Litt returned from the East Nov. 24, after having secured most of the people for his piece Von Yonson, which will have its first production at Paterson, N. J.

MADISON. FULLER OPERA HOUSE: A Fair Rebel 1, small but enthusiastic audience.

LA CROSSE. LA CROSSE THEATRE: The Boston Local Opera co. in Fantasia 2, to a large and appreciative audience.

FOND DU LAC. CRESCENT OPERA HOUSE: Katie Putnam Nov. 28 in Old Curiosity Shop to a good-sized audience, and gave general satisfaction.

CANADA.

HALIFAX. ACADEMY OF MUSIC: Lytell and Stone's co. closed their four weeks' engagement here Nov. 26, and left for St. Johns. They return here Christmas week. The co. is being reorganized. Tyrone Power, H. Marshall, J. A. Moore, A. Grosbeck, C. L. Tibbits, Agnes Roscoe, Julia Lee, Misses Sterling and Neelien have returned to New York. Messrs. Smith, Sutherland and Harris, and Miss Daggett are new people. Tyrone Power is to be tendered a benefit, a under patronage of General Ross, Governor Daly and Wanderers Athletic Club.

TORONTO. GRAND OPERA HOUSE: Mrs. Leslie Carter and her excellent co. in An Irish Drunkard week at this house week of Nov. 24, but were only lightly patronized. The mounting of the play was extremely fine. Week of 1-1-1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

of friends at the station to see good-bye to Mrs. Leslie Carter and her co. Arthur Dacre and R. J. Herby made many friends during their sojourn in the city. S. J. Clark, the educational, gives dramatic recitals at Association Hall. H. M. Stanley drew 2, 20 to the Music Hall 27. B. L. Faeder, under of the Academy of Music, orchestra and solo violinist, has received flattering notices from the press lately for his excellent work in connection with the Mrs. Agnes Thompson Concert co.

MONTREAL. ACADEMY OF MUSIC: Rhos in Leopoldine to good business week of 1-1-1. **THEATRE:** Lytell and Stone's co. to fair business week of 1-1-1.

QUEBEC. ACADEMY OF MUSIC: Saint T. Jack's Croire Burlesque co., a decided troupe, packed house first night but did not open the second as there was nobody to play to.

ST. JOHN. M. HANSEN'S INSTITUTE: Lytell and Stone's Dramatic co. opened in Harbor Lights to one of the largest audiences that ever assembled at a theatrical performance in this city. There wasn't even standing room. The same play, a Paul Keaney 1, 2. **LYCEUM THEATRE:** Variety performance and British Blondes, nightly to large houses.

PALACE THEATRE: opened four weeks ago with variety, closed Nov. 27. The last week was devoted to legitimate, Shamrock and Rose being produced. Business good at first, but gradually fell off. H. Price Webber next.

Received too late for classification.

SAN FRANCISCO.

Nov. 28.

The Standard, Standard, Bion and Grand are all dark.

The Orpheum is the only place where large and fashionable audiences are the rule. This is occasioned by the Hess Opera co., which has taken the music lovers of San Francisco by storm. The opera this week was Rigoletto, in which Gullie as the Duke, Melba in the title role and Frances a faithful Alcazar repeated their triumphs of last week.

This is the last week of Frank Daniels at the California. James T. Powers with A Straight Tip will be the succeeding attraction Dec. 2.

Emma Abbott and her splendid English Opera co. will repeat the Baldwin's for a fortnight's season. Emma will be the initial opera, and be followed during the engagement by Bohemian Girl, Chimes of Normandy, Rose of Castile, Trovatore, Masked Ball, Martha and Eva Diavolo.

The Private Secretary follows. Emma Abbott at the Baldwin for the holidays. All the efforts of the co. will be seen later on.

Lead Astray will follow Pique at the Alcazar.

A Wonderful Lamp will be the Christmas attraction at the Tivoli.

Anita Fallon has joined the Alcazar co. James Bland of Cleveland's Minstrels has been in, but resumes his part with the co. to-morrow night.

Mrs. T. M. Bates has returned home after a successful tour with Dixey, in 40 days.

Horace Thrum, son of *Moss and Diana's* able editor, took first prize as Orpheo at the Elk's masquerade.

It is said that Joseph Sparks of Straight Tip Co., will shortly after his arrival here next week, and Miss Fanny Bowman, a clever little Anne Boleyn, Norma and Romeo and Juliet.

Cleveland's Colored Minstrels are on for another week at the Bush.

James T. Kelly and Gus Williams will introduce T and I, after which the celebrated Clemenceau Case.

Dorothy has been well received at the Tivoli. Handsome Alice Vincent in the title role has made herself and the audience very chummy. Phyllis and Lady Betty were made attractive by the singing and playing of Lottie Walton and her pretty sister Melbie. The Grenadier is underlined.

During the run of the Abbott Opera co., there will be Wednesday matinees at the Baldwin.

Nick Long is rehearsing the Alcazar co. in Pique. Emma Soldene went to England last week.

COMMENT.

THE SOLUTION NEXT WEEK.

Ulla Observer.

THE DRAMATIC MIRROR is getting ready its Christmas Number, which, it is said, will contain the Christmas Number of last year. How that can be, though, is a mystery, but what THE MIRROR promises it fulfils.

THE OLD COMEDIES.

Boston Post.

THE DRAMATIC MIRROR puts in a plea for the old comedies in New York, and rightly says that "a better standard of public taste would be cultivated if occasional revivals of them were given." New York stage by one of our stock companies. It admits, however, that none of these companies could do them justice.

THE INTEREST SUSTAINED.

Boston Beacon.

THE SECOND NUMBER OF THE DRAMATIC MIRROR QUARTERLY MORE THAN SUSTAINS THE INTEREST STARTED BY THE FIRST. The useful and entertaining essays from practised pens occupy, as before, the chief place, but all who care for theatres, connoisseurs as well as professionals, will find much that they wish to know and to preserve for reference in the tables of events and dates which follow.

TRUE.

Edinburgh N. J. Journal.

The Christmas Number of THE DRAMATIC MIRROR is going to be the most elaborate ever issued by Editor Fiske.

THE TRIAL MATINEE.

Albany Times.

One way of getting a play produced is by means of a trial matinee. This method has been quite popular in London, but according to figures presented by THE DRAMATIC MIRROR, it is quite an expensive luxury in this country, especially in New York. THE MIRROR has made an investigation, and finds that in order to present a play for one afternoon, with a company of twelve competent actors, and no special scenery, an outlay of at least \$1,000 would be necessary. This would be reduced, of course, by the receipts, if there were any, but the prospect in

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us by Saturday.

DRAMATIC COMPANIES.

AFTER DARK. W. A. Brady's. Toledo, O., Dec. 1-15; Indianapolis, Ind., 15-17; Zanesville, O., 17-18; Wheeling, W. Va., 18-19; Cumberland, Md., 20-21; Washington, D. C., 22-23.

ALL THE COIN OF THE KINGDOM. Philadelphia, Pa., Dec. 1-15; Boston, Dec. 15-25; New Haven, Conn., 25-30.

A PARTIAL MATRIMONY. Brooklyn, N. Y., Dec. 1-15; Chicago, Ill., 15-25.

AROUND THE WORLD IN EIGHTY DAYS. (Fleming's) Chicago, Ill., 1-15; Dec. 15.

ARMY OF THE FUTURE. No. Baltimore, O., Dec. 1-15; Findlay, Ont., 15-25; St. Mary's, N. Y., 25-30; Mansfield, 30-31; Ashland, 31-1; Canton, 1-15; Huntington, 15-25; Newmarket, 25-30; Kitching, 30-31; Butler, 31-1; All City, 1-15; Erie, 15-25; N. Y., 25-30.

A STRAIGHT TIP. San Francisco, Cal., Dec. 1-15; A. C. Swanwick, Williamsport, Pa., Dec. 1-15; Newmarket, 15-25; Shamokin, 25-30; Mahanov City, 30-31; Ashland, 1-15; Milton, 15-25; Huntington, 15-25; Altoona, 25-30; Latrobe, 30-31; Scranton, 1-15; McKeesport, 1-15; Conemaugh, 15-25; Cumberland, Md., 20-21.

ALL THE COIN OF THE KINGDOM. Brooklyn, N. Y., Dec. 1-15.

ALVIN JOSEPH. Adrian, Mich., Dec. 1-15; Sandusky, 15-25; Ashtabula, 25-30; Erie, 30-31.

ADAMS DRAMATICS. Randolph, N. Y., Dec. 1-15; Adams, 15-25; Philadelphia, 25-30; Washington, D. C., 30-31; Philadelphia, 1-15.

AROUND THE WORLD IN EIGHTY DAYS. (Krafft's) Wichita, Kans., Dec. 1-15.

ANNE PINKLEY. N. Y. City, Dec. 1-15; Philadelphia, 15-25.

AN IRISH ARAB. Milwaukee, Wis., Dec. 1-15; Milwaukee, 15-25; Lincoln, Neb., 25-30; Plattsmouth, 30-31; St. Joseph, Mo., 1-15.

AUNT JACK. Newark, N. J., Dec. 1-15; N. Y. City, 15-25.

A SOCIAL SESSION. Marion, Ind., Dec. 1-15; Wabash, 15-25; Logansport, 25-30; Elkhart, 30-31.

A PAIR OF KISS. Chicago, Ill., Dec. 1-15; Detroit, 15-25; Mich., 25-30.

A TEXAS SIBER. N. Y. City, Nov. 15-25; Buffalo, N. Y., 15-25; Brooklyn, E. D., 25-30; Baltimore, 30-31.

A PAIR OF KISS. Milwaukee, Wis., Dec. 1-15; Waterville, 15-25; Baltimore, 25-30; Milwaukee, 30-31; Arizona, 1-15; Omaha, Neb., 15-25; Kansas City, Mo., 25-30; St. Louis, 30-31.

BOTTOM OF THE SEA. Indianapolis, Ind., Dec. 1-15; Cincinnati, O., 15-25; Providence, R. I., 25-30.

BOSTON BARRETT. Boston, Mass., Dec. 1-15; Providence, R. I., 15-25.

BELLE JEANNE. N. Y. City, Oct. 1-15; Buffalo, N. Y., 15-25; Augusta, Ga., 25-30; Chattanooga, Tenn., 30-31; Knoxville, 1-15.

BATES-TENNY. Harrisburg, Pa., Dec. 1-15; Lancaster, 15-25; Gettysburg, 25-30.

BRAVO LIGHTS. Waco, Tex., Dec. 1-15; Bryan, 15-25; Houston, 25-30; Galveston, 30-31.

BALDWIN COMET. Oswego, N. Y., Dec. 1-15; Brantford, 15-25; Minneapolis, Minn., Dec. 1-15; St. Paul, 15-25; Chicago, Ill., 25-30.

BLACKTHORN. Detroit, Mich., Dec. 1-15; Grand Rapids, 15-25; Kalamazoo, 25-30; Goshen, Ind., 30-31; South Bend, 1-15; Logansport, 15-25; Ottumwa, Ill., 25-30; Aurora, 30-31.

BARREL OF MONEY. Milwaukee, Wis., Dec. 1-15; Toledo, 15-25; Dayton, 25-30.

BURN OF KAY. Rochester, N. Y., Dec. 1-15; Boston, Mass., 15-25.

BABES IN THE WOOD. Chicago, Ill., Nov. 15-25; Toledo, 25-30.

BLUE AND GRAY. Springfield, O., Dec. 1-15; Fostoria, 15-25; Tiffin, 25-30; Sandusky, 30-31; Cleveland, 1-15; Toledo, 15-25.

BENNETT COMEDY. Tampa, Fla., Dec. 1-15; Girardville, 15-25; Pittsford, 25-30.

BOUTAS RABBIT. New Orleans, La., Dec. 1-15; Grand Central, 15-25; New York, 25-30; Philadelphia, 30-31; Cleveland, O., 1-15.

COMES CRAU CASE. (Scribner) Johnston: Philadelphia, Pa., Dec. 1-15; Cleveland, O., 15-25.

COMES CRAU CASE. (Laurie) Bigney: St. Louis, Mo., Dec. 1-15; Chicago, Ill., 15-25.

CLEVERLY. (Edna) Bell: Cumberland, Md., Dec. 1-15; Canton, O., 15-25; Beaver Falls, Pa., 25-30; Youngstown, O., 30-31; Syracuse, N. Y., 1-15; El Paso, 15-25; Sacramento, Cal., Dec. 1-15; Woodland, 15-25.

COUNTY FAIR. Jefferson: Rochester, N. Y., Dec. 1-15; Buffalo, 15-25.

CITY DUMPER. Chicago, Ill., Nov. 22-25; Dec. 1-15.

CASEY'S TROUBLES. Medina, O., Dec. 1-15; Elvira, 15-25; Lorain, 25-30; Wellington, 30-31; Bellevue, 1-15; Sandusky, 15-25; Wausau, 25-30; Bryan, 30-31; Napoleon, 1-15; Cambridge, 15-25; Shenandoah, Pa., Dec. 1-15; Hamburg, 15-25; Rockport, Mo., 25-30.

CRAZY LOU. Lockport, N. Y., Dec. 1-15; Tonawanda, 15-25.

CHARLES E. VERNER. Philadelphia, Pa., Dec. 1-15; Dec. 15.

CORA TANNER. N. Y. City, Dec. 1-15; Baltimore, 15-25.

CRYSTAL SLIPPER. Milwaukee, Wis., Dec. 1-15; Chicago, Ill., 15-25; Jan. 1-15.

CHICKEN COCKNEY. Chicago, Ill., Dec. 1-15; Dec. 15.

C. A. GARDNER. Chicago, Ill., Dec. 1-15; Dec. 15.

CHARLES T. ELLIS. Utica, N. Y., Dec. 1-15; Buffalo, 15-25; N. Y. City, 25-30.

COUNTY FAIR. (Neil Burgess) New York City, Sept. 1-15; Dec. 1-15.

JOSEPH HANSON. Brooklyn, N. Y., Dec. 1-15; Dec. 15.

JOSEPH HANSON. Rochester, N. Y., Dec. 1-15; Dec. 15.

JOSEPH HANSON. Montreal, P. Q., Dec. 1-15; Dec. 15.

DANIEL SULLIVAN. Cincinnati, O., Dec. 1-15; Chicago, Ill., 15-25; Milwaukee, Wis., 25-30.

DEAR LITTLE SHAMROCK. Wilmington, Del., Dec. 1-15.

DONALD BOONE. Fort Madison, Ia., Dec. 1-15; Keosauqua, 15-25; Louisiana, Mo., 25-30; St. Charles, 30-31; St. Louis, 1-15.

DARK SECRET. Meriden, Conn., Dec. 1-15; Hartford, 15-25; Norwich, 25-30; Newport, R. I., 30-31; Marlboro, Mass., 1-15; Providence, R. I., 15-25.

DEAR IRISH BOY. Chicago, Ill., Dec. 1-15; Dayton, O., 15-25; Lima, 25-30; Fostoria, 30-31; Canton, 1-15; Philadelphia, 15-25; Salem, 25-30; Lisbon, 30-31; McKeesport, Pa., 1-15.

DE. BILL. N. Y. City, Sept. 1-15; Dec. 1-15.

EDWIN STUART. Delhi, Ind., Dec. 1-15; Pekin, Ill., 15-25; Moline, 25-30.

EVANGELINE. Meadville, Pa., Dec. 1-15; Warren, O., 15-25; Alliance, 25-30; Salem, 30-31; Canton, 1-15.

EVIL COMEDY. Newark, O., Dec. 1-15.

EVER REED. Washington, Ind., Dec. 1-15; Vincennes, 15-25.

EDGAR SELDEN. Ticonderoga, N. Y., Dec. 1-15; Rutland, Vt., 15-25; Burlington, 25-30; Keene, N. H., 30-31.

EDWIN ARJES. Taylor, Tex., Dec. 1-15; San Marcos, O., 15-25; San Antonio, 25-30; Columbia, 30-31; Richmond, 1-15; Galveston, 15-25; Houston, 25-30; New Orleans, La., 30-31.

E. H. SOUTHERN. Baltimore, Md., Dec. 1-15.

EFFIE ELLIS. Louisville, Ky., Dec. 1-15; Lexington, 15-25; Springfield, O., 25-30; Columbus, 30-31; Cleveland, 1-15.

E. A. McDONNELL. Winnipeg, Man., Nov. 1-15; Dec. 1-15.

ELMER GOODRICH. San Jose, Cal., Dec. 1-15; Santa Rosa, 15-25; Oakland, 25-30.

FOX COMEDY. Independence, Ia., Dec. 1-15; Parkersburg, 15-25; Ashley, 25-30.

FRANK T. FRAYNE. Philadelphia, Pa., Dec. 1-15.

FRANK T. FRAYNE. N. Y. City, Dec. 1-15; Brooklyn, N. Y., 15-25; Buffalo, 25-30.

FLOYD CROWELL. Brockton, Mass., Dec. 1-15; New Bedford, 15-25; Taunton, 25-30.

FRANK MAYO. Minneapolis, Minn., Dec. 1-15.

FRANK DAVIDSON. Geneva, O., Dec. 1-15; Jamesport, Pa., 15-25.

FUGITIVE. Kansas City, Mo., Dec. 1-15.

FERGUSON AND MACK. Detroit, Mich., Dec. 1-15; Lansing, 15-25; Grand Rapids, 25-30; Fond du Lac, Wis., 30-31; Oshkosh, 1-15; Ashland, 15-25; Winona, Minn., 25-30; Duluth, 30-31; Minneapolis, 1-15.

FARRIES WELLS. Omaha, Neb., Dec. 1-15; Lincoln, 15-25; Fremont, 25-30; Council Bluffs, Ia., 30-31; Des Moines, 1-15; Marshalltown, 15-25; Cedar Rapids, 25-30; Iowa City, 30-31; Burlington, 1-15; Galesburg, Ill., 15-25; Milwaukee, Wis., 25-30.

FRANK DANIELS. Los Angeles, Cal., Dec. 1-15; Fresno, 15-25; San Jose, 25-30; Oakland, 30-31; Sacramento, 1-15; Portland, Ore., 15-25.

PAT MARY'S. Chicago, Ill., Dec. 1-15; O. Dec. 1-15; Hamilton, 15-25; Greenville, 25-30; Cincinnati, O., Dec. 1-15; Huntington, Ind., 15-25; Logansport, 25-30; Chicago, Ill., 30-31; Pensacola, Fla., 1-15; Mobile, Ala., 15-25; New Orleans, La., 25-30.

FANTASMA. (Graham) Montgomery, Ala., Dec. 1-15; Pensacola, Fla., 15-25; Mobile, Ala., 25-30; New Orleans, La., 30-31.

PIERCE'S WARD. Hutchinson, Kans., Dec. 1-15.

Ablene, 1-15; Junction City, 15-25; Topeka, 25-30; Lawrence, 30-31; Kansas City, 1-15.

GEO. C. STALEY. (A Royal Pass) Tyrone, Pa., Dec. 1-15; Lockport, 15-25; Milton, 25-30; Danville, 30-31; Williamsport, 1-15; Shamokin, 15-25; Mt. Carmel, 25-30; Germantown, 30-31; Baltimore, Md., Dec. 1-15; Washington, D. C., 15-25.

GOLD OLD TIMES. Springfield, Mass., Dec. 1-15; Bridgeport, Conn., 15-25; New Haven, 25-30.

GADGET THEATRE. Hastings, Neb., Dec. 1-15.

GLORY THEATRE. Ohio, Ill., Dec. 1-15; Walnut, 15-25.

GREAT METROPOLIS. (Brady and Welby's) Evansville, Ind., Dec. 1-15; Terre Haute, 15-25; Streator, Ill., 25-30; Galena, 30-31; Keokuk, 1-15; Ottumwa, 15-25; Davenport, 25-30; Duluth, Minn., 30-31.

GREAT METROPOLIS. (Klaw and Erlanger's) Hoboken, N. J., Dec. 1-15; Paterson, 15-25.

GRIMES CELLAR DOOR. Port Chester, N. Y., Dec. 1-15; Port Jervis, 15-25; Homestead, Pa., 25-30; STATION, 30-31; South Bethlehem, 1-15; Hazleton, 15-25; Shamokin, 25-30; Williamsport, 30-31; Elmira, N. Y., 1-15; Brooklyn, 15-25.

GUILTY WITHOUT CRIME. Norwich, Conn., Dec. 1-15; New Haven, 15-25; Worcester, Mass., 25-30; New York, 30-31.

GILBERT HUNTLEY. Wapakonette, Tex., Dec. 1-15; Dallas, 15-25; McKinney, 25-30.

GRAY-SIMPSON. Columbus, O., Dec. 1-15; Pittsburg, Pa., 15-25.

GRISMER-DAVIES. Denver, Col., Dec. 1-15; Trinidad, 15-25; Las Vegas, N. Mex., 25-30; Albuquerque, 30-31; El Paso, 1-15; Prescott, Ariz., 15-25; San Bernardino, 25-30; Riverside, 30-31.

HELD BY THE ENEMY. Dallas, Tex., Dec. 1-15; Tyler, 15-25; Hot Springs, Ark., 25-30; Little Rock, 30-31; Fort Worth, 1-15.

HE, SHE, HIM, HER. Clinton, Ill., Dec. 1-15; Galesburg, 15-25; La Salle, 25-30; Kankakee, 30-31; Logansport, Ind., 1-15; Ft. Wayne, 15-25; Adrian, Mich., 25-30.

HINES-RENNING. Buffalo, N. Y., Dec. 1-15.

HENRY CHAMBERLAIN. Exeter, N. H., Dec. 1-15; Woburn, Mass., 15-25; Chelsea, 25-30; Lawrence, 30-31; Westboro, 1-15; Leominster, 15-25; Uxbridge, 25-30; Orange, 30-31.

HENRY MILLER. Memphis, Tenn., Dec. 1-15.

HOLDEN COMEDY. Ottawa, Ill., Dec. 1-15; Goshen, Ind., 15-25; Kendallville, 25-30; Garrett, 30-31; Jackson, Mo., 1-15.

HONEST HEARTS AND WILLING HANDS. N. Y. City, Dec. 1-15; Hoboken, N. J., 15-25; Yonkers, 25-30; Poughkeepsie, 30-31; Syracuse, 1-15; Utica, 15-25; Albany, 25-30; Troy, 30-31; Schenectady, 1-15; Oswego, 15-25.

HELD BY THE ENEMY. Columbus, O., Dec. 1-15.

HARDIE AND VON LEE. Boston, Mass., Dec. 1-15; Hingham, 15-25; Charles A. Loder: Latrobe, Pa., 25-30; Scottsdale, 30-31; Connellsville, 1-15; Uniontown, 15-25; Greensburg, 25-30; Butler, 30-31; Tarentum, 1-15.

H. E. DUNN. St. Louis, Mo., Dec. 1-15; Evansville, Ind., 15-25; Chicago, 25-30; St. Paul, 30-31; Louisville, 1-15; Cincinnati, O., 15-25.

HANDS ACROSS THE SEA. Newark, N. J., Dec. 1-15; So. Norwalk, Conn., 15-25; Bridgeport, 25-30; Birmingham, 30-31; Norwich, 1-15; Woonsocket, R. I., 15-25; New Bedford, Mass., 25-30; Brockton, 30-31; Fall River, 1-15.

HENRY BERNARD CHASE. Dayton, Fla., Dec. 1-15; St. Augustine, 15-25; Gainesville, 25-30; Monticello, 30-31; Valdosta, 1-15; Quitman, 15-25; Dawson, 25-30; Americus, 30-31; Montgomery, 1-15; Ala., 15-25.

HAMILTON-KIRBY. Orion, Ill., Dec. 1-15.

HEARTS OF NEW YORK. Buffalo, N. Y., Dec. 1-15; Irish Luck, Wheeling, W. Va., Dec. 1-15; Bellair, O., 15-25; Butler, Pa., 25-30; Rochester, 30-31.

IRISH CORPORAL. Mechanicsville, N. Y., Dec. 1-15; Cohasset, 15-25; Hopedale, 25-30; New Adams, Mass., 30-31; Pittsfield, 1-15; Westfield, 15-25; Athol, 25-30; Turner's Falls, 30-31; Keene, N. H., 1-15; Nashua, 15-25; Manchester, 25-30; Laconia, 30-31; Concord, 1-15; Portsmouth, 15-25; Exeter, Mass., 25-30.

IVY LEAF. Shamokin, Pa., Dec. 1-15; Mahanov City, 15-25; Scranton, 25-30; Wilkesbarre, 30-31; Pottsville, 1-15; Nesquehoning, 15-25; Dec. 1-15.

IDA VAN CANTLAND. Peterboro, Ont., Dec. 1-15; Brockville, 15-25; Kingston, 25-30.

JAMES O'NEILL. Detroit, Mich., Dec. 1-15; Kansas City, Mo., 25-30.

JIM THE PEASANT. Ashland, Kas., Dec. 1-15; Leavenworth, 15-25; Topeka, 25-30; Wichita, 30-31.

JOSIE MILLS. Galt, Can., Dec. 1-15; Brantford, 15-25; Janesville, 25-30; Ottawa, Ill., Dec. 1-15; Streator, 15-25; Galesburg, 25-30; Quincy, Mo., 30-31; Mexico, 1-15; Jefferson City, 15-25; Clinton, 25-30; Fort Scott, Kas., 30-31; Nevada, 1-15; Pittsburg, 15-25; Springfield, 25-30; Mo., 30-31; Eureka Springs, Ark., 1-15.

JANE COCHRAN. Seattle, Wash., Dec. 1-15; Tacoma, 15-25.

JEFFERSON-FLORENCE. Philadelphia, Pa., Dec. 1-15; Washington, D. C., 15-25; Albany, N. Y., 25-30; Utica, 30-31; Syracuse, 1-15.

J. E. EMERLE. Boston, Mass., Dec. 1-15; Springfield, 15-25; Holyoke, 25-30; Hartford, Conn., 30-31; New Haven, 1-15; Bridgeport, 15-25.

JAMES OWEN O'CONNOR. Lima, O., Dec. 1-15; Marion, Ind., 15-25; Kokomo, 25-30.

JOSEPH MURPHY. Toledo, O., Dec. 1-15; So. Bend, Ind., 15-25; Pullman, Ill., 25-30.

KITTY KIDNEY. West Chester, Pa., Dec. 1-15; Rockford, Ill., Dec. 1-15; Muscatine, Ia., 15-25; Davenport, 25-30; Moline, Ill., 30-31.

KENNEDY AND WILLIAMS. N. Y. City, Dec. 1-15.

KATE ENNETT. Reading, Pa., Dec. 1-15; Allentown, 15-25; Bethlehem, 25-30; Easton, 30-31; Mauch Chunk, 1-15; Pittston, 15-25; Homestead, 25-30; Scranton, 30-31; Carbondale, 1-15; Trenton, N. J., 25-30; New Haven, 30-31.

KATANKA. Philadelphia, Dec. 1-15.

KATE CLANTON. Rome, N. Y., Dec. 1-15; Buffalo, 15-25; Philadelphia, Pa., 25-30.

KINDERGARTEN. (Hollow and Gebert) Scranton, N. Y., Dec. 1-15; Canastota, 15-25; Oneida, 25-30; Rome, 30-31; Little Falls, 1-15; Binghamton, 15-25; Albany, 25-30; New York, 30-31; Brooklyn, 1-15; North Adams, Mass., 15-25; Holyoke Falls, 25-30; North Adams, Mass., 25-30.

UNITED MAIL. Lynn, Mass., Dec. 1-15; Haverhill, 15-25; Lowell, 25-30; Sa. Elm, 30-31; Portsmouth, N. H., 1-15; Nashua, 15-25; Concord, 25-30; Lawrence, 30-31; Providence, R. I., 1-15.

LIZZIE EVANS. Chicago, Ill., Dec. 1-15; Philadelphia, 15-25; Pa., 25-30.

LOTTA. Pittsburg, Pa., Dec. 1-15; Cincinnati, O., 15-25; Louisville, Ky., 25-30.

LITTLE LORD FAULKNER. (1) Superior, Wis., Dec. 1-15; Fargo, Dak., 15-25; Jamestown, 25-30; Bismarck, 30-31; Butte, Mont., 1-15; Helena, 15-25; Spokane Falls, 25-30.

LITTLE LORD FAULKNER. (2) Birmingham, Ala., Dec. 1-15; Selma, 15-25; Talladega, 25-30; Memphis, Tenn., 30-31; Nashville, 1-15.

LOUISE ARNOT. Lancaster, Pa., Dec. 1-15; Contesville, 15-25; Columbia, 25-30; Baltimore, Md., 30-31; Wilmington, Del., 1-15; Pottsville, Pa., 15-25.

LOST IN NEW YORK. New Orleans, La., Dec. 1-15; Mobile, Ala., 15-25; Pensacola, Fla., 25-30; Thomasville, Ga., 30-31; Jacksonville, Fla., 1-15; Charleston, S. C., 15-25.

LITTLE NUGGET. Laurens, S. C., Dec. 1-15; Spartansburg, 15-25; Asheville, N. C., 25-30; Bristol, Tenn., 30-31.

A BRUMMAGEN REMINISCENCE.

It is about twenty years since the first production at "old Drury," of the magnificent spectacular version by Andrew Halliday, adapted from Sir Walter Scott's great story of "Kenilworth," entitled Amy Robsart, in which that beautiful actress, Adelaide Neilson, created the title role.

It is not my purpose to dwell on that engagement, however notable as it was, but to relate a circumstance in connection with the play when it had completed its highly successful London run and was on its provincial tour.

The supporting cast contained many notable names, such as J. B. Howard as Leicester, Brittain Wright as the fire-eating swash-buckler, Fred Vokes as Flippertigibbit, and last, but not least, Tom King, the powerful melodramatic and tragic actor, well-known to three continents. It is of this last gentleman, who was playing the villain Varney, that I wish to speak.

The company were playing at the Prince of Wales' Theatre, Birmingham, and from the contiguity of that city to the noble and ancient pile of ruins from which the Wizard of the North got the plot of his beautiful novel, and from the fact that Mr. King was a native of Warwickshire and had spent most of his life in that neighborhood, crowded houses had not only been the rule, but "standing room" was at a premium.

Saturday night came and the house was densely packed with an eager throng, all thoroughly posted beforehand on the thrilling scenes to be portrayed. Their knowledge was gained, of course, from the highly tinted and descriptive pictures that the enterprising management had caused to be liberally posted in every direction. One in particular—a very large one—showed the exterior of the Castle, with (high in the air) a drawbridge from turret to outermost wall, in crossing which the villain Varney, meets with his death in consequence of the bolts being drawn, thus precipitating him fifty (or more) feet into the water. The dénouement is probably well-known to my readers.

Mr. King, during his stay of two weeks in the city had been the recipient of much attention socially, and had accepted various invitations to dinners, but it was a particularly jolly and jovial meeting that he had on hand on this Saturday evening, nothing more or less than a supper at the Beefsteak Club, immediately after the curtain was lowered on the last act.

In order to avoid keeping his hosts waiting longer than possible, Mr. King, whose appearance in the last act was brief, was in the habit of wearing a long dark cloak completely enveloping him.

This night, discarding his usual stage costume, except for hat, cloak and riding boots, he walked from the turret to the bridge prepared as usual to die. He advanced to the centre of the bridge and awaited his fall. Alas, and alack! the property man had neglected to fix the bolts and the bridge was firm as a rock.

King stamped his foot to no good, the regular pistol fire came and with no other resource, the villain gave a shriek and fell lifeless on the bridge. The curtain was lowered and each performer hastened to make ready for the street.

In the meantime the audience were very noisy. This was no unusual thing, but to-night it seemed louder, and the manager peeping through the hole in the curtain was surprised to see his audience waiting for something else. Hoots and yells becoming frequent, he ventured in front of the foot-lights and asked them to be silent, while he enquired the cause of the commotion.

The result was the majority of the crowd wanted to see what had been pictured on the walls, and principally the death of the horrid Varney. He was seen (on the walls) falling through the air, and they paid their money to see that, or there would be trouble.

All excuses were useless, and the manager, in a terrible state of mind, promised them everything.

The company and orchestra had waited to see the result of the row, and at once returned to their positions, and the curtain was about to be rung up again, to assuage "the wrath of the gods," when the question arose, Where is Mr. King?

Search high and low was fruitless; his dresser declared he had not seen him, and was, he supposed, on the stage.

The delay only increased the anger of the audience. Meantime, it was suggested to look in the dressing-room again for the villain, when his assistant handed the manager the invitation to the supper. To start thence, drag out the actor, who was immensely enjoying himself, and explain the circumstances, was but the work of a few minutes, which seemed hours.

The manager breathlessly explained to the crowd who were determined to see the ending of the act or stay there all night, the circumstances, and they patiently waited the time for Varney to die as they wanted. The curtain arose the second time, everything worked smoothly, and the fall was an im-

mense success. The audience applauded to the echo and waited at the stage door for Mr. King, who this time was more leisurely in his movements. They gave three cheers to the man whom they had insisted upon seeing killed. Such is life.

GEORGE H. HARRISON.

A PLAY WE SHALL SEE ANON.

The Pharisee is the title of a new English play produced recently in London, which A. M. Palmer has purchased for this country.

The play is in three acts and the following is an epitome of the story. Geoffrey Landon, a country squire, is living very happily with his wife Kate. Landon has put up for the county and is anxiously awaiting the result of the poll, when Lord Helmore is announced. Landon discovers in his visitor an old friend, Arthur Drysdale, and welcomes him heartily. Helmore explains that his health is such that he contemplates a foreign trip, and that thinking he may not live long, he wishes to make some reparation for his past life. He places in Landon's hand a packet containing £10,000 in notes and the portrait of a woman, at the same time explaining that some years previously he had taken advantage of a young girl's innocence.

He wishes Landon to trace this girl and give her the money, but forgets to mention her name. Landon hesitates and promises to think the matter over. This interview is witnessed by Kate, who, in agony, sees in Helmore the man who had ruined her and whom she thought dead. She knows what will happen if that packet is opened and she falls fainting just as a solicitor brings news of Landon's election. The husband goes to the window to thank his constituents.

Kate, wearied with a night of suspense and doubt, appeals to her husband to pardon and assist the woman whose life has been ruined. But Landon will not listen. The woman has sinned, and were he married to such a one he would not forgive her. The husband is the Pharisee. Kate sinks into a chair and Landon is about to open the packet when Helmore comes in and claims it.

Kate confesses the truth to her husband, but says she thought Helmore dead when she married him. The husband is about to cast his wife off when news is received of Helmore's death, at the same time as a letter from the young man. The wife is forgiven and all ends happily.

The last act, which savors strongly of Ibsen's Doll's House, is said to be the weakest of the three.

PUTTING ON THE SCREWS.

The theatrical companies playing in Georgia are indignant over the bill now before the Legislature, which, if passed, will compel them to pay \$25 for every town where they perform in the State of Georgia.

Manager Johnson, of Savannah, estimates that it will cost the combinations that play in Georgia territory fully \$20,000 a year. The proposed tax will increase the expenses of companies from \$75 to \$100 a week.

The managers have little hope of defeating the bill, but they are working for a reduction of the amount.

A number of them have declared that they will close their theatres if the bill should become a law. The Solons of Georgia are intent on raising the wind by hook or by crook and attractions will have to reconcile themselves to this singular extortion.

MANAGER R. E. J. MILES arrived in the city last week from Cincinnati. The reports of the illness of General Burton, his old partner, caused his visit to the metropolis. The General is said to be improving.

DANIEL JARRETT will play the villain in The Inspector, in place of C. W. Varney, on the road.

EDDIE HUNTER seats at Palmer's Theatre have been purchased for the evening of the 22d inst., by W. S. Harris, who will have as his guests artistic potters. Truly, The Middleman is clay in the hands of the potter.

VIOLET VANRUGH, of the Kendal company, explained to the police one night last week that a solitary diamond ring, valued at \$450, which she kept in her trunk in her dressing-room, was missing.

The information reaches us through members of the Pat Rooney company that R. J. Graham, of the Quaker City Quartette, was married recently to Hilda La Porte, of the Rentz-Santley combination.

The Hanlon-Volter Pantomime company is to go to Mexico for an eight weeks' tour, after completing its various engagements in the West.

The rate for cards in Managers' Directory is \$3 per line for three months.

MANAGERS' DIRECTORY.

Theatres.

COHUES, N. Y.

COHUES OPERA HOUSE. First class in every respect. Seating capacity, 1,200. Address: KENNETH GARD, Cohues, N. Y.

ASHEVILLE, N. C.

GRAND OPERA HOUSE. EVERYTHING ENTIRELY NEW. BEST OF LOCATIONS. SEATING 1,200. Incandescent and Gas Light. Stage, 30' x 40'. Proscenium Opening, 24' x 20'. Resident population, \$2,000. Voting population, 2,000 to 2,500. OPEN TIME FOR GOOD ATTRACTIONS. JAMES P. SAWYER, Manager.

EL PASO, TEXAS.

MYERS OPERA HOUSE. Seating 1,200. Population 12,000. Complete scenery. Stage 30' x 40'. Address to El Paso, Tex., until September 1, 1900. Dates open. J. J. STEWART, Manager.

FAYETTEVILLE, N. C.

OPERA HOUSE. Population, 2,000. Seating capacity, 800. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. New looking 1900-01. Address: W. C. BODDIE, Jr., Manager.

HILLSBORO, TEXAS.

ROSE'S NEW OPERA HOUSE. Population 2,500. Seating 700. Complete in all appointments. Will be ready for looking Oct. 10 for season of 1900-01. A first class attraction wanted for Oct. 15. A. T. ROSE, Manager and Proprietor.

HAZLETON, PA.

BROAD STREET OPERA HOUSE. Population, 15,000. Seating capacity, 1,200. Complete in all appointments. Stage, 30' x 40'. Electric lights. 200' to 300' to rigging. Complete set of scenery. Playing now but first class attractions. Managers having open time, write or write to W. J. DE PUE, Manager.

HAMILTON, O.

MUSIC HALL. Leading theatre in the city. Seating capacity, 1,200. On ground floor. Newly remodeled and new scenery. Best paying house in the city. Will rent or share. Electric car lines in front of theatre. Address all communications to WM. H. MORNER.

KENDALVILLE, IND.

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FMQ.—Aristocrat Opera House—Dec. 24, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
BOSTON.—Grand Opera House—Weeks Feb. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
HARTFORD.—Proctor's Opera House—Dec. 22, 23, 24, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
NEW HAVEN.—Proctor's New Haven Opera House—Dec. 15, 16, 17, 18, 19, 20, Christmas, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
BRIDGEPORT.—Proctor's Grand Opera House—Dec. 15, 16, 17, 18, 19, 20, Christmas, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

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